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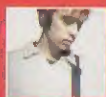
REEF

INTERVIEW & TECHNIQUE

Guitarist Kenwyn House reveals all the secrets behind Reef's brand new album...



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American lo-fi faves



Hurricane #1
Step into their world



Jimi Hendrix
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D-D-Delay...
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I've Got Something To Say
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Place Your Hands

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Just Lookin'

THE BEATLES

I Feel Fine

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THE CARDIGANS

My Favourite Game

NOKIA ADVERT

Gran Vals

8
SONGS!



◊ Reef ◊ Sean Chambers ◊ Creed ◊ Pist.On ◊ The Beatles ◊
◊ The Cardigans ◊ Nokia phone advert ◊ Delay FX special ◊
◊ Stereophonics ◊ Martin Taylor jazz ◊ Jimmy Page acoustic tips ◊
◊ Eugene's Trick Bag ◊ Gear: Danelectro 59-DC & Cornford amp ◊

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PAGE 63

Got £300 to spare? You'll love this new Aria.

ISSUE 57 • JUNE 1999

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REEF

Their third album, supposedly the most difficult in a band's career proved no problem for the west country rock 'n' roll band...

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Strong Temptation

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(P) 1999 Sony **PAGE 15**

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Come Back Brighter -

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Bireli Lagrene's II-V-I solo

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Bireli Lagrene's I6-bar solo

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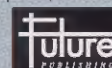
In-house photography by Rachel, Andy, Simon, Jon & L.
Lee, Tim, Brian, Jason, Neil, Richard, Mark & Matt
Printed and bound in the UK by
Cradley Print, West Midlands
News trade Distribution: Future Publishing 01225 442244
ISSN 1355-5049
© Future Publishing 1999

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Quote of the month
"What is really hard to recognize is someone who has never failed, who has never
been told, or who has never been told to a bad comment."
If you have to tell people, better to have a bad comment than a bad review by
someone who has never failed." - Rick Warren

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Circulation
Mandy Joseph 01225 442244
Subscription price for 12 issues
UK £51; UKDD £43.35;
Europe £71; rest of world £81



Total Guitar is a member of the
Audit Bureau of Circulations
July-December 1998: 48,150



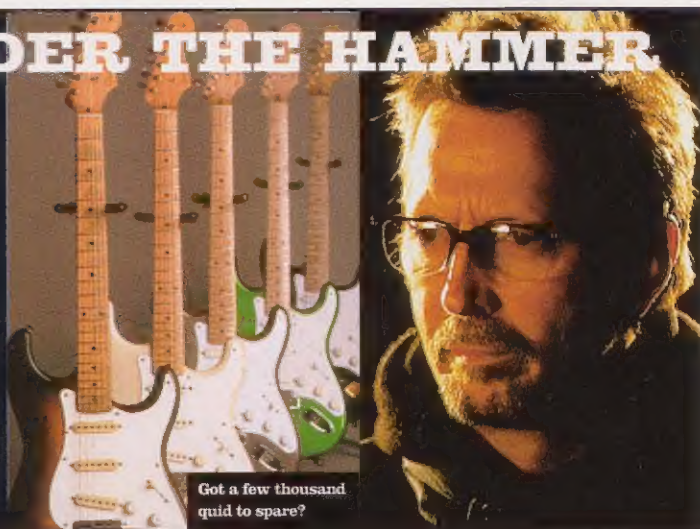
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EC'S GUITARS UNDER THE HAMMER

Ever fancied owning a guitar that the great Eric Clapton himself has played? Now you can, as over 100 of them – including his famed Fenders, Gibsons, Martins and Teles – are to be auctioned. And even if you haven't got shedloads of money to spare, don't worry. Prices begin at a modest £1,000, although guitars like Brownie, one of Eric's favourites, are expected to fetch between £50,000-£80,000!

The sale is all in aid of the Crossroads Centre in Antigua, founded two years ago by Clapton to help those with alcohol and drug dependencies (he has suffered with such problems himself in the past). The auction takes place at Christie's in New York City on 24th June and is expected to raise \$450,000. If you can't make it to New York, you can always go see these guitars at Christie's in London between 1-3 June.



Got a few thousand quid to spare?

DOWNLOAD FRANK BLACK

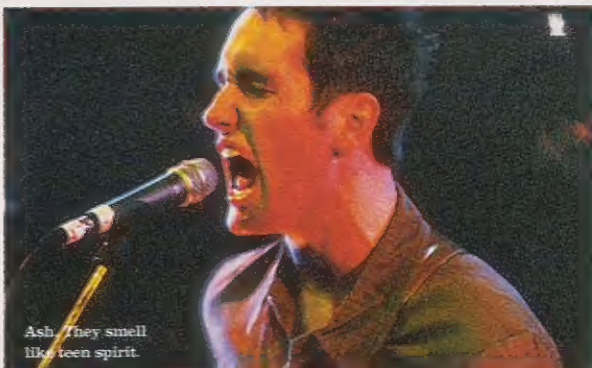
Former Pixies singer/guitarist Frank Black has released his new album with the Catholics in downloadable MP3 form through Internet music label GoodNoise (www.goodnoise.com). The album, entitled *Pistolero*, is available in its entirety for around £5.50 (\$8.99) or 99 cents (60p) a track. This isn't the first time Black has released on MP3 format: last year, he put his album *Frank Black And The Catholics* on the Internet after he witnessed delays with his record company.

The Jon Spencer Blues Explosion, meanwhile, are releasing a number of rare and previously unreleased tracks free of charge through the Matador Records website in America. A Jim Dickinson remix of the track *Confused* is already available for download on the site, with eight more tracks planned for release in May.



Frank Black – embracing Internet technology.

ASH COVER NIRVANA



Ash: They smell like teen spirit.

Young sensations Ash relive those old Seattle Sub Pop days by covering Nirvana's *Blew* and Mudhoney's *Who You Drivin' Now*. The songs are set to feature as B-sides on the band's new punk-ish single *Numbskull*.

The Irish quartet are also set to become film stars in a new British film *Five Seconds To Spare*. It will be directed by Ray Winstone.



Blur – they're busy, busy, busy.

BLUR: NO TOUR

For a band who planned not to tour their latest album *13*, they're certainly getting around. So far, they've done shows on the Radio 1 and BBC2. They've also played a one-off in Sweden and two fan club gigs. The next outing is Dublin's The Point on July 22, a follow-up to playing T In The Park over the weekend July 10 and 11. They have also been rumoured to play the Peel Sessions Live festival at London's Queen Festival Hall this month. And they will be playing on *Later...* along with Suede and Mercury Rev. Jools Holland's new series begins on April 16th.

FOOD LOVIN' CRIMINALS

Fed up of crap English eating places – and more particularly the food that's served in them? Well, New York band the Fun Lovin' Criminals are opening up their own restaurant in London. The restaurant will be based in Covent Garden and trade under the name DiFontaine's. At present, the only places the band can currently stomach are McDonald's and Pizza Express. The food will undoubtedly feature a strong Puerto Rican/Italian influence, Huey's favourite foods. Watch out for the grand opening next year...



Anyone for some Scooby Snacks?

THE BEST OF THE REST: TG'S FAVE NEW RELEASES



● **Lou Reed** has just begun recording a new album for release later this year or in early 2000. In the meantime, Velvet Underground fans can amuse themselves by visiting his exhibition of photography in France, displayed for the first time this summer. And a book of Lou Reed's lyrics, *Pass Thru*

Fire, is to be published in September.

● **Primal Scream** are in the studio working on the follow-up to 1997's *Vanishing Point*. The band are also joking about planning to make a road movie à la the 1971 film *Two Lane Blacktop* which starred late Beach Boys drummer Dennis Wilson and acoustic guitarist James Taylor.



● **Ben Harper** is in a North Hollywood studio preparing the follow-up to 1997's *The Will To Live*. Special guests include Tyrone Downie, one time Bob Marley keyboard player and Al Anderson, guitarist from the Wailers as well. Ben's label, Virgin, says the album will be released in the Autumn.

Quick news licks

PEARL JAM AT READING?

They haven't toured here since 1995, but Pearl Jam look like they may break their silence by headlining one of the three nights at the Reading festival. As usual, the event is held on the August bank holiday weekend.

LENNON AND ONO STAMPED

John and Yoko fan? Then check out some new stamps celebrating their wedding day back in 1969. You can buy any of the five from: Sovereign Stamps, PO Box 123, Sutton, Surrey SM1 4WH.

COBAIN HOUSE FOR SALE

The place where grunge icon Kurt Cobain spent his childhood days is for sale to the general public for \$82,500. This is the first time it has been on the market since the Cobains owned it.

SMASHING PUMPKINS SUED



Only in America, eh? A music professor is taking Billy Corgan's band to court, claiming that his hearing was badly damaged at one of their concerts. The 45-year old professor, Peter Jeffrey, went to look for his son at a Smashing Pumpkins gig in Connecticut, spending only 20 minutes in the venue. Pumpkins'

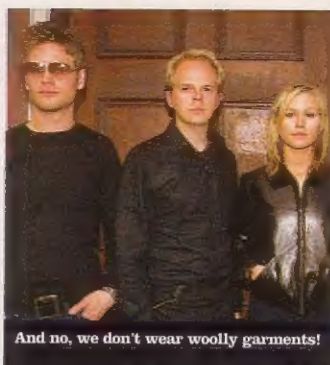
fans have responded by sending Mr Jeffrey abusive e-mails and making telephone calls. Jeffrey is pressing for unspecified damages and is also suing the makers of the earplugs he was wearing.

TG On the CD: RIFF OF THE MONTH – THE CARDIGANS

TRACK 8

MY FAVOURITE GAME

My Favourite Game by Sweden's The Cardigans is probably most familiar as the tune on the current Ford Fiesta advert. It features a memorable guitar riff based on unison bends which are a rock staple to augment notes. To perform them use finger 1, 4th fret on the 2nd string and finger 4 (backed up by 2nd and 3rd fingers), 7th fret on the 3rd string for the bends. "I used a Les Paul with the tone knob to zero and then Tore (Johansson, Cardigan's producer) did something with the compression," remarked the Cardigan's guitarist, Peter Svensson. To emulate this, use your guitar's bridge humbucker with medium compression, light overdrive and reduced treble/bass EQ for a slightly 'nasal' effect. **TG**



And no, we don't wear woolly garments!

TRACK 8

My Favourite Game – main guitar riff

The guitar used was a Valley Arts M-Series Custom, through a Roland GP-100.

Guitars & backing:
Simon 'jumpers' Young

THE CARDIGANS: *My Favourite Game* – main guitar riff

CD TRACK 8

♩ 143

Cm B^b F A^b B^b

7 (8)	7 (8)	7 (8)	7 (8)	7 (8)	7 (8)	7 (8)	7 (8)
BU	BU	BD	BU	BU	BD	BU	BU

This is not difficult to play, but the unison bends and quick tempo may need some practice to get just right.

MY FAVOURITE GAME. WORDS AND MUSIC BY PETER SVENSSON AND NINA PERSSON © 1998 STOCKHOLM SONGS, SWEDEN, POLYGRAM MUSIC PUBLISHING LIMITED, 47 BRITISH GROVE, LONDON W4. USED BY PERMISSION OF MUSIC SALES LTD ALL RIGHTS RESERVED. INTERNATIONAL COPYRIGHT SECURED.

Sean Chambers

STRONG TEMPTATION

The future of hard blues? You've heard that before. But this time we mean it. **DOMINIC PEDLER** talks to the latest (and greatest) US guitar sensation.

WHAT'S your idea of the ultimate nerve-wracking gig? How about fronting a Stevie Ray Vaughan tribute band for a night in Austin, Texas, in front of the late legend's fanatical hometown fans, and where one bum note equals an instant lynching?

But for Sean Chambers it was all in a day's work. Well almost. "I admit I was a bit nervous that night – especially when the soundman said: 'either they're gonna love you or they're gonna hang you from a tree!'" he remembers. "I thought: 'what the hell am I doing?' But I'm still alive today!"

To put it mildly, Chambers had the musical capital of the world eating out of his hand with exact renditions of SRV's supercharged standards. But that was in 1992. And having served the ultimate apprenticeship, Chambers, now 29, was soon ready to unshackle himself from the role of SRV clone and strike out as his own man.

It didn't take long to find his feet. His independent release, *Strong Temptation*, is arguably the most impressive, sure-footed dynamic blues debut since SRV's *Texas Flood*. And we don't make such claims lightly. It has only nine tracks, but they all ooze driving grooves and barn-burnin'

soloing that smoke in the very finest traditions of post-Winter, SRV and Hendrix power blues-rock.

HENDRIX AT HOME

Sean had noodled on the guitar until one memorable day. "I heard Hendrix's *Red House* and I knew – right then – that I had to get serious on guitar. The energy of Hendrix playing and singing, I'd never heard that before. It was the coolest thing."

For five years the smitten Chambers locked himself away with the Hendrix catalogue ("there was nothing else to listen to.") But his development took another quantum leap when he heard SRV. "I realised that I had to learn about all the early blues guys: Freddie, BB and Albert King – and also the British guys: Clapton, Page, Jeff Beck and Gary Moore. I bought all the records and sucked it up."

And British blues-rock fans will be knocked-out by Chambers' trailblazing show that should hit Europe before he settles down to some (even) more serious songwriting. "I'm hoping to develop with the next record. I want to move away from straight 12-bar structures and write songs with cool bridges. The second album will be better than the first," he says ambitiously. And we'll hold him to that. **TG**



Sean Chambers – heir to Stevie Ray's throne?

TG On the CD



TRACK 1

Strong Temptation, the title track from the new album by Sean Chambers

Sean takes you through it:

"It's a good example of my hard-blues style, but it's also quite funky with the breaks and syncopations. The solo is a bit Hendrix. I'm playing my 1962 reissue Fender Stratocaster, through a Fender Bassman head and Fender Twin cabinet. For effects, I use an Ibanez TS-9 Tube Screamer, a Vox wah-wah and a Dunlop Rotovibe."

(P) 1998 Vestige Records

SEAN CHAMBERS FACTS

BAND LINE UP:

Sean Chambers: guitar and vocals
Scott Smalley: bass
Rich Russo: drums

INFLUENCES:

Sean's a big fan of blues legend Hubert Sumlin. "We opened for Hubert and he got me to join him for Little Red Rooster and some other Howlin' Wolf classics," explains Chambers in awe. "It was incredible for me to play with him. Just dreamy."

SRV CONNECTION:

Sean played an Stevie Ray Vaughan tribute gig on August 27th, 1990, no less – the first anniversary of the late Texan's death. "It was to be strictly a one-off, he explains. "But it was such fun, people loved it and there was good money in it. I could have done it for ever but, artistically, you gotta move on."

Radiator

MAKE IT REAL

They are a guitar/bass/drums/trio, but don't be fooled: Radiator are here to stir things up in the guitar world. HELEN DALLEY talks to Janne Jarvis and finds Radiator warm. Very warm...

BORED? Looking for something new? Fed up of guitar and rather go clubbing? Don't despair, there is hope, and it's Radiator. While it's not the best of names (sorry lads, but Radiator?!), the music makes up for it. And you can find cool riffs and techno beats in the music.

Enthusiasm abounds when I speak to Janne Jarvis, the bloke who has volunteered himself as spokesman of the band. He's the bassist and part of the three-way democracy that is Radiator.

IN THE STUDIO...

First of all, he's eager to tell us about their recording process. Radiator wanted to take total control and they did – writing, arranging, producing and engineering their debut. "We hired out a cellar in a pub out in the East End and didn't come out until we'd finished the album. It took us about six months," Janne reveals.

No wonder he sounds so eager to talk. Even though he gets on famously with guitarist Jack and drummer Chris, being cooped up for so long is surely more than enough to challenge even the firmest of friends. But it's a formula the band plan to stick to and, despite alienating themselves from

the outside world, they've come up with the goods on *Radiator*. Jack spits and growls out the vocals in a voice vaguely reminiscent of Kelly Jones from the Stereophonics. But nastier. Such a voice could only be matched by a Les Paul on which he belts out heavy riffs – a real trademark of the band. Coupled with keyboard samples and loops, some funky bass playing, you have something good on your hands.

So, you're leading the dance/rock crossover revolution, then? "No, I wouldn't call us that – we're a rock band who enjoy experimenting with technology. There's so much available for musicians to try out now – that's what they should be doing. The rock genre has been around for 40 years so you have to do something else with it."

They haven't just sprung from nowhere, either. Radiator have been slogging away for the past three years. Weren't they ever tempted to lay down their guitars and just get some decks? "Fuck that, no!" Janne is adamant. "Everyone's got decks now, haven't they? We grew up with guitars and we're not about to give them up now."

So, there you have it – Radiator, simply essential listening for fans of rock with a bit of dance. And they look pretty cool as well. **TC**

FACT FILE

LINE UP:

Jack Cooke: guitar and vocals

Janne Jarvis: bass

Chris Rose: drums

FORMED:

In 1996 in London

PARTIES:

They love a bit of it. The band used to throw huge parties down in the capital when Radiator were in their formative days. These affairs sometimes lasted for up to two days.

FAME ALREADY:

First single *Black Shine* was voted single of the week by Kerrang! and on the Xfm radio station.

ALBUM:

Radiator's stunning debut album will be released on Chrysalis Records on April 5th.

MORE FACTS

DINOSAUR ROCK:

Radiator confess to being just as big fans of traditional rock – the Led Zeppelins, Black Sabbath and Soundgarden of this world – as they are of their beloved Chemical Brothers, Underworld and The Prodigy, although Janne admits "I used to hate dance music in the early days, we all did. It's only recently that we've got into it."

TOURING TIME:

Already, they've enjoyed touring with Motorhead, Terrorvision and new metallers on the block Pitchshifter. "It's the only way to get your message across, just by touring. There isn't any other way, especially being a rock outfit. People don't want to play you on the radio, so the only answer is to get on the road."



Radiator – the temperature is rising.

Creed

MY OWN PRISON

Grunge isn't dead – it lives on, and you find it in the most unexpected places. Tallahassee anyone? Metal fan and Guitarist Mark Tremonti told HELEN DALLEY the Creed story.

CREED are America's rock success story of 1998, simple as that. They've sold over three million of their debut so far, more than all the big rock names including Marilyn Manson, Metallica and Korn. With their grunge/rock sound and expressive lyrics, Creed have won over millions of fans worldwide already. Hell, who cares if it's grunge or rock, these guys have cracked it. How?! "I guess there just has not been too many rock bands out there of late, they all broke up," begins Metallica-loving guitarist Mark Tremonti. "It's been too much pop, not that many albums for people who like 80's metal and early 90's rock."

THEIR OWN LABEL

Creed are go-getters: they saw what they want and went after it. The band opted to record *My Own Prison* on their own record label. Before long, Mark says, "the label started calling the stores and they were flying off the shelf."

The grunge label may have helped sales, although it's not a description the band feel comfortable with. Mark loves Metallica, Judas Priest and death metal. "If you listen to our music it's much more like heavy metal than grunge," argues

Tremonti. "When I think of grunge I think of Nirvana, sloppy but cool guitar playing. I guess if our music is anything, it's a metal meet U2 sound."

Whatever it is, they'd rather put their fame down to their music "having meaning". Like Grunge.

"Grunge came out and songs were about something real again," says Mark. I'd like to bring everything back to the 70's, Zeppelin and Bad Company style."

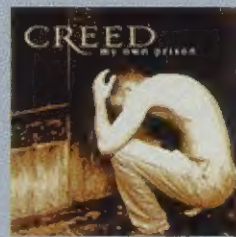
Despite listening to "real heavy" stuff, Mark concedes that he writes with a little more melody. "I write when I'm depressed, completely alone. Scott is the same, we write when we're hurting." Yeah – that figures. But Mark insists, "all the songs have hope, they start out depressing but that leads to a release, and by the end of the song you feel good."

Two of Creed's songs, *One* and *Unforgiven* – they're titles of Metallica songs. Deliberate?

"No, that's a coincidence," Mark smiles. "Next time we're in London, we get to play with them," (at the *Metallica Big Day Out*). Mark can hardly contain himself at the thought of meeting his heroes.

"It'll be awesome, a lot of people we've met haven't meant a lot to me because I've never listened to their music. When I meet them I won't know what to say, it'll be strange." **TCG**

T G On the CD



TRACK 2

Ode, taken from Creed's cheerfully-titled (ahem) debut, *My Own Prison*.

"We always made a promise to ourselves to not be a love song type of band," Mark says, "but *Ode* is about a bad relationship between Scott (vocalist) and his ex-girlfriend."

"We have a similar song on our next album, *Beautiful* which is about falling in love with this beautiful person then finding out this person is empty and only cares about themselves." Indeed.

On a slightly more technical note, the song was played on a Les Paul, Mark's main guitar.

(P) 1999 Sony Records

FACT FILE

LINE UP:

Scott Stapp (vocals), Mark Tremonti (guitar), Brian Marshall (drums) and Scott Phillips (drums)

FORMED:

In Tallahassee in Florida

UP FOR ANYTHING!:

On Creed's press release, it says they'd be "willing to do anything" to promote their new album. Mark attempts to explain that carefree statement. "What that meant was we're so used to being handed everything in the States – playing big venues, having runners, staying in nice hotels. We've worked on it so hard over there that we have it easy. Now we're in the UK, we have to start again, just playing the small clubs circuit." Oh, okay then...

BANDS LIKE THEM:

Fuel 238 (Sunburn) and Days Of The New (Days Of The New)



Creed do a Red Hot Chili Peppers pose.

TG On the CD



TRACK 3

Low is taken from Pist.On's latest album *Sell Out* on Music For Nations.

Burton Gans: "It's an extremely emotional song, real powerful but not that heavy. Most of the solo work is loosely based on a minor 7 arpeggio, mainly around the Dorian scale. I tried to keep it real musical because that's what the feel of the song cried out for. I really like how the guitar work on that track turned out."

(P) 1999 Music For Nations

Pist.On

SELL OUT

As the craftily monikered Pist.On release their impressive second album *Sell Out*, PETE WADESON talks to guitarist Burton Gans.

NEW York quartet Pist.On have had their fair share of troubled times since the release of their highly acclaimed debut *Number One* in 1996. The original guitarist and drummer left just as single *Grey Flap* had gained US radio attention. New guitarist Burton Gans takes up the story.

"Well, *Grey Flap* became a hit with all US stations, so one minute we were on this tiny label, then suddenly Atlantic records wanted to get involved. They wanted us to drop the dot in the band name so they could market us without controversy. We didn't, and as we failed to sell a million copies, they soon pulled out, but we still got the usual 'sell out' flack from everywhere we looked."

During the last 18 months Pist.On have faced seemingly unsurpassable obstacles. To top all this, their drummer was told he had six months to live (he's okay now). But the band have made an album laid back, refreshingly innovative and uniquely melodic with *Sell Out*.

Thankfully, the band were soon able to go on



Pissed off?
Not Pist.On

with their drummer after he made a full recovery. Founding members Henry Font (vocals/rhythm guitar) and the charismatic bassist (Ms) Val Ium had been creatively silenced for so long that it isn't surprising that Henry, the band's main songwriter was bursting with frustrated energy which comes across on each and every track on the new release. How does Burton fit into the scheme of things?

"Well, you'd not know it from listening to the album but I studied jazz and commercial music and also went through GIT in California. Yeah I can do all that shredding and super fast stuff but that just doesn't fit into the band's music. I like to bring as much melody as I can into the solos."

Working things out it seems is one thing Pist.On have managed to do. And as for the conclusion. *Sell Out*? Not likely. **TG**

FACT FILE

ESSENTIAL ESP:

Snake's been a long term user of Jackson guitars but now enthuses over his endorsement ESP.

"Scott introduced me to them. They've custom made a couple of Firebirds for me with Seymour Duncan JB4's - I think they give that real fat mid-range sound."

FEEDBACK:

"We've had nothing but positive feedback on the new album. We're really pumped up with it. I feel really privileged to be in this band," says Snake enthusiastically. And so he should be. The band have created a brutal ferocious beast of a release that could strip paint with sheer aggression and attitude alone. The San Francisco Bay Area thrash resurgence is no longer a threat - it's a downright ugly promise...

Skinlab

THE NEW FLESH

Thrash is definitely not dead - that's if Oakland-based thrashers Skinlab are anything to go by. PETE WADESON gets the details from guitarist Snake.

SKINLAB are following in the footsteps of the metal godfathers such as Metallica, Megadeth and Testament. Based in thrash city central Oakland, guitarist Snake and partner in guitar crime Scott Sergeant create a brutal wall of noise that's causing quite a stir. All thanks to their second album, the 'sensitively' entitled *Disembody: The New Flesh*. Snake opts to take the chair to tell us how he sees thrash 1999.

"I think it's still got a lot of potential. In the Bay Area there's a lot of good new bands like 40 Grit, Unjust, 3 Below. It's just that people have got to stop continually comparing anything remotely in that style to Machine Head."

As Snake has mentioned the dreaded 'MH' words I ask him what he feels about the comparisons being made between Skinlab and fellow Oakland thrashers and prime movers.

"Well, in one way it's an honour because Machine Head are really out there doing it, but in another it kinda sucks. Especially now me and Scott are working together in the band, we feel



Much more than mere
Machine Head copyists...

we've found and established our own sound."

POWERTRIPPING

The power that comes across on the new album is something else. How did the band manage to capture the raw, bludgeoning wall of neck-snappin' guitar on tape? "Andy Sneap who produced it can get any guitar sound you want, he's amazing. He was really in tune with what we were aiming for on this one."

"Also the way me and Scott work is we'll double the riff to give it the extra power and when we need a little light and shade we go off at different tangents that seem to work. We've both been doing this for a long time now so we know the right moves to make."

The Skinlab boys are now touring extensively, taking in a colossal 14 countries and 41 dates. No rest for the wicked, eh? **TG**



SEBADOH

At the age of 32, 10 years after his band Sebadoh formed, Lou Barlow has hit the big-time, making it onto *Top Of The Pops* with their uplifting, rocky single, *Flame*. Usually the mainstay these days of manufactured boy/girl bands, their slot – gained after *Flame* reached number 30 in the charts – was a sight for sore eyes and ears. TG caught up with Lou mere weeks after the event, when along with Terrorvision, Gay Dad and The Offspring they were invited to wave the flag for guitar music. No need that week to switch channels after the obligatory guitar band had played.

Barlow remains as central to the American alternative scene as he did when he played bass guitar in the then-named Dinosaur, now Dinosaur Jr, back in the late '80s (he went through high school with slacker icon and all-round ace guitar player J Mascis). So, what on earth did the lo-fi genius make of the *Top Of The Pops* experience?

"Yeah, it was cool," he says in his quiet East Coast drawl. "I know it's something of an institution over in England, so to be included... I wouldn't say it was an honour, but it was good. And I thought I held it together really well, we played a really tight set," says Lou, sounding pleased with himself. When asked, he confesses he's not a huge fan of any of the other bands, although he says, "that guitarist from Gay Dad was really nice to me."

His peers being alternative acts like Beck, Pavement and The Afghan Whigs, you'd suspect that Barlow had little time for shows where you're asked to mime your songs, but that isn't the case. "You have a great tradition of music over here, so it was good to be involved," he adds, sounding genuinely happy that the British press have supported his band throughout their seven-album career.

"And anyway," he concedes, "through these institutions you get to hear some decent music – I got to hear bands like the B52's and

Devo through just the same American establishments."

When TG spoke to Lou, he'd just come from a meeting concerning his current side project, Folk Implosion, who are currently recording their third album which is due for release later in the year: "we're trying to get a manager at the moment," he tells me. The outfit gave him his first hit – and first taste of success – with *Natural One*, which appeared on the soundtrack to the controversial film, *Kids*. "It was great that it gave us that fame," he says simply. It's something Lou isn't that familiar with; their previous (sixth) album was their first album to chart in the US.

Perhaps it's the 'lo-fi' label that has stopped them from being bigger than they could, although other artists haven't suffered by being associated with the same movement. Maybe it's because they are the ultimate lo-fi article; their albums often defy structure, and sometimes melody. Basically, they've always made the records they wanted to. And if the fans can't take this polarity, Lou says firmly, "they should just make a tape of their favourite Sebadoh songs."

On the matter of lo-fi, Lou sounds resigned. "We're stuck with that lo-fi label and I suppose that's what we are to many – a lo fidelity act, but it's not what I'd call us." But then again, Lou's definition of the term is rather different to most; he recently said that he regards anything not recorded on a walkman as 'hi fi'.

"But anyway," he summarises, "people want to pigeonhole your music, assign you to a genre, so that's what they do." In the same way that many groups fell under the Britpop umbrella in the mid '90s? "Yeah – or shoe-gazing," Lou adds helpfully, proving he knows his English music scenes just as well as their US counterparts.

The new album, *The Sebadoh*, is the genuine Sebadoh article, as many have already put it. It's a more cohesive and a rockier beast

"We're stuck with that lo-fi label, but it's not what I'd call us..."

Lou Barlow

the sebadoh

US lo-fi masters Sebadoh, fronted by ex-Dinosaur Jr bassist Lou Barlow, have finally found the success that has long eluded them – and they've even made it onto Top Of The Pops in the process. HELEN DALLEY met up with bassist-turned guitarist Lou Barlow to talk about their brilliant new LP.

Jason Loewenstein (bass)
Lou Barlow (vocals) &
Russ Pollard (drums)

Harmacy, their previous record, and *The Sebadoh* is probably their most accessible album. It's maturer and more melodic in places (check out *Love Is Stronger* and *Thrive*). Their best album to date? Well, that's what everyone's said about the last three albums," says Barlow. "But we're very pleased with it, more so than *Harmacy*. I hear all the music I was into coming out on this album, all my influences, although it's still very much our own sound."

There's been one other change for the band, offering new drummer Russ Pollard to replace Sebadoh stalwart Bob Fay. As a multi-instrumentalist, he perfectly accentuates Sebadoh's democratic line up. So what exactly did he brought to the band?

Everyone asks this... I don't know," Barlow says. "He's just there, and we've gotten used to having him around real early. He did write a song for us (*Break Through*, which appears on *The Sebadoh*) when he joined, without us even asking. I guess he just thought, 'I'm in a band, this is what I do.'"

Asked if Sebadoh is still as autonomous as ever (partly a result of his very un-democratic band upbringing in Dinosaur; he was sacked by J in 1989), Lou says, "well, we do have our moments but on the whole, yeah, it's something that's very central to the nature of the band and always has been."

As well as writing the songs together, they can all play other instruments besides their own; Lou also plays bass on *The Sebadoh* and they all provide vocals. Barlow and bassist Jason Loewenstein, since his inception into the band in 1991, have always shared dual responsibility for songwriting. Generally, Lou provides the quieter,

more thoughtful songs where Jason lets rip, and just rocks out.

PLAYING LIVE

There's been another side to the growing up of Sebadoh – in their first UK dates for two years, the band's performance wasn't as erratic as usual; in the past Lou had often freaked out on stage, so much so that even Courtney Love harangued him; apparently, his performance had reminded her of Kurt's, and she warned Lou to get it together.

Lou: "Before, something would be going wrong with the PA or my guitar, so I'd leap about or run off stage. Now, I feel more confident about my abilities in playing live, so there's no big need to do that." Lou plays a Gretsch Duo Jet through an old silverfaced Fender amp. "I'm going through a guitar period at the moment, but I have times when I just want to play bass. [Barlow played bass in Dinosaur Jr]. I do feel more confident now I can play guitar better, and consequently, I enjoy playing more. I can now make basic repairs to my

guitar as well," he adds proudly, although he's quick to point out he's not "a gearhead", as he puts it.

Their plans now are just to tour around the US and Canada all through March and April – and hopefully back to the UK for the summer festival season. "I'm really looking forward to playing festivals this year, especially as my playing has improved," he says, seemingly bounding with enthusiasm. It seems, at last, that the lo-fi man has discovered his musical confidence, at the tender age of 32. Welcome to the world of The Sebadoh. **TC**





Andy Bell, guitarist
with Hurricane #1.

HURRICANE #1

Only the strongest will survive

Andy Bell songwriter/guitarist with Hurricane
on that single being used by The Sun, Oasis,
Kevin Shields and reforming bands... phew!
HELEN DALLEY draws up a pew

WE'RE in a studio with Hurricane #1 just weeks before their second album is due to hit the shops. I can't tell you where, it's a secret. I can say that their Oxford buddies Radiohead own the joint and many other local Oxforders besides Hurricane use this studio space... TG is honoured. Anyway, enough tantalising. Ten years in the music business (Andy used to be in shoe-gazer band Ride) and, although he's eager to he seems jaded. Partly because, as Andy explains, their last album failed to make the charts. "It was a real shock *Rising Sign* didn't go in the Top 40. It missed just by a couple of places but it was a bit of a shock, what happens now?" We got one radio play on Radio 1, no TV and these days that means a lot more than you think. "People don't see you on TV then they don't know about it. Things have changed," he says with more than a whiff of disappointment. "Pop music is really big now and you don't hear half as much indie music as you used to."

Steady on there Andy: just look at *Top Of The Pops*. Only a few months ago Morrisson, The Offspring, Sebadoh and Dad all put in an appearance – on the same night, no less. "Sure, yeah. There are records that come through. I mean, maybe just the fact that we're... not good enough." No big pop egos here, just some tired laughter. But with new single *The Greatest High* – admittedly more of a radio-friendly than the seven-minutes long *Rising Sign*, a chart placing looks more promising. *The Greatest High* was picked because it's a radio friendly and they thought it had a good chance," says Bell. "We just hope point people towards the album."

SHIELDS, SOLOS & THE SUN

Andy has returned to his roots – "The Stones, My Bloody Valentine and Sonic Youth" to create a diverse sounding, guitar-led and really positive record. As the album title suggests, "it's about going through bad times and trying to get through it all," he clarifies.

It's a step forward and a step outward, a little bit bigger all round," Andy expands. "We took a lot more time doing it than the last album – it was two months just doing the backing tracks and a lot of time between sessions listening. A lot more thought has gone into this album than the last. We've really tried to make it good for the listener rather than just making it like a performance, attaching a live set kind of feel which is what we did with the first Hurricane album."

On that release, Andy had written all the songs before he'd even formed the band. Why? "I didn't really know whether I was going to carry on after Ride split up, so I was just doing it as a kind of therapy. Luckily enough, the songs fitted in with Alex's voice quite well."

The guitarist was thinking of singing until he met Alex Lowe, vocalist of the band who many have likened to a young Rod Stewart. Yeah. Well, that's why he's in the band," Andy is quick to point out. He's not copying Rod, that's just the way his voice sounds. He's got a nice voice gene that most of us don't have, cos if we did we'd all be singing like that all the time! All I can do when I sing is sing the notes. It's nice to have someone sing your songs like Alex does, it pushes them out there that bit more. And even the heaviest guitar can't compete..."

Not to worry, though. On the song *Separation Sunday*, Andy has his solo moment. "It's far too long," he feels. "We did a version with a much shorter fade, I think Steve Harris, our producer swapped it. But I quite like it nevertheless – I suppose I've got to have one."

One? This man obviously isn't aspiring to reach Gary Moore-like proportions. "At the moment I'm all solo-ed out," Bell announces, full of indifference. "I like the odd little flutter but I don't want to be a

guitar hero, I want to be a guitar player." Then he adds, "a few years ago, maybe I did want to be a guitar hero, but now I'm just happy to do a Keith Richards role." Nothing wrong with that, we say...

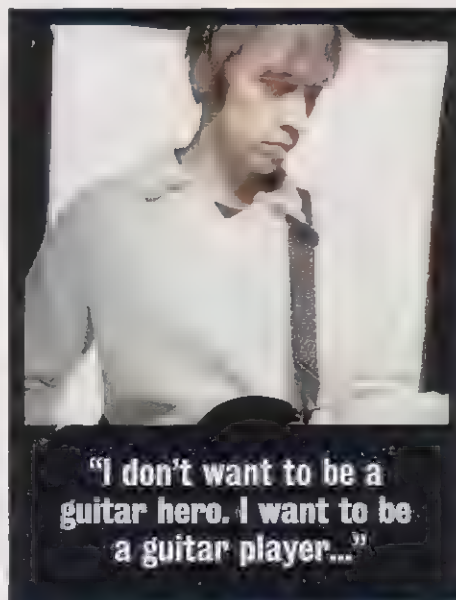
As well as the Stones, Andy has always been very vocal in his admiration of Oasis, so much so that he proclaimed not so long ago how he planned to follow in their footsteps, and become the next great rock 'n' roll band. These days, Andy's ambitions are more modest.

"Everyone wants to be the world-beating rock 'n' roll band – well, most people in bands do. I don't think it's as likely as it was a year or two ago," Andy admits, adding, "it's good just to put a record out, and it's been quite obvious that we haven't done enough so far to be that massive. So I think a bit of modesty could have done me a lot of good in those days," he realises, good naturedly.

Andy now counts alternative guitar legend and My Bloody Valentine six-stringer Kevin Shields among his friends. He remixed the album version of *Rising Sign*. "I knew him vaguely when I was in Ride. I always thought he was amazing. He was a big hero of mine as a guitar player."

"I'd suggested him to remix *Rising Sign* to Alan McGee. Alan was hesitant at first, but then Kevin did it. The Kevin Shields mix is now the blueprint for our live version, and it sounds to us like a song of theirs called *Tomorrow Never Knows*."

Will My Bloody Valentine ever make a record again, TC asks wistfully. "Yes," Andy replies without any hesitation before I've even finished asking the question. "At the moment, he's putting together a rarities album and some new stuff. I think he's coming out of his shell," elaborates Bell. "He's done a few different remix projects already, so I think he's ready to get back on the scene."



"I don't want to be a guitar hero. I want to be a guitar player..."

MILLENNIUM FEVER

It's not just Shields who wants a slice of the action: as the year 2000 draws closer, more bands are reforming, notably The Happy Mondays. There is talk of The Stone Roses

doing so, although whether Squire and Brown could bury the hatchet is another question. Could Andy ever imagine Ride getting back together, even just for a few gigs? "Well, Mark Gardner's busy with his new band, but if they wanted to do something – yeah, I'd do it, but I don't think it'll happen. Who remembers Ride anyway? The Mondays and The Roses were part of a big movement and everyone has wanted them to reform, but it's a bit different with us."

Maybe only a handful would ever clamour for a Ride reunion, but Hurricane #1 can capitalize on the fact that single *Only The Strongest Will Survive* was famously used on a Sun newspaper television advertisement. Many accused the band of selling out by allowing the paper to use it, especially as Hurricane are signed to indie label Creation and *The Sun* is owned by multi-millionaire Rupert Murdoch. Was difficult decision to make? "No, I stand by it. It's no worse than what a lot of other bands have done, and I'm not saying I support *The Sun* at all – I don't. But the music business is so sick anyway. You sell yourselves so many times along the way that one more time isn't really going to matter. To me, it's just a question of PR really whether you're seen as selling out or not."

It seems appropriate to end on a more positive note. Andy: "A lot of what we're about is captured on the single *Only The Strongest Will Survive*, which is like Hurricane's anthem. It's been quite tough with the hassle we got over that single and *Rising Sign*, now we're trying to come out of a dip in what we're doing."

"It can be demoralising when the reviews are so bad all the time and people just don't seem to want to hear it, or to understand it," Andy says. "But we feel quite strong in ourselves. You have to be." **TG**

THE OFFSPRING AMERICANA

The Offspring are conquering the world as 'Pretty Fly (For A White Guy)' blasts out from radios worldwide. But loaded with Mesa Boogie amps and Fender guitars, The Offspring are basically the wild and happy punk band they always were. HENRIK TUXEN adopted his best sneer and spoke to guitarist Noodles.

THE Offspring are a paradox. For the best part of a decade they were a small cult band with moderate success, then they became multi-million selling superstars almost overnight. And all without changing musical style or direction. 1994's *Smash* has sold 11 million copies so far, and is the best-selling independent record ever. The follow-up, *Ignay On The Hombre*, sold three million and while that was hardly a flop, it's nothing like the success The Offspring are enjoying these days. *Pretty Fly (For A White Guy)*, is the biggest international single of 1999 so far. Just as we were told that guitar rock was dead...

In the world of punk, 'sold out' traditionally equals 'sell out'. The idea of marriage and family equates with lameness, academics are classified as traitors and the natural retirement age is 25 – so it's not just the commercial barriers that The Offspring have broken.

THIS IS HARDCORE

The Offspring have kept up the volume and hardcore tempo, and they're bigger than ever. Frontman Dexter Holland has his pilot's license and a PhD in microbiology, bassist Greg K has a degree in economics and guitarist Noodles (*aka* Kevin Wassermann), tells us that he prefers to stay at home with his wife and daughter, and that 36 is a terrific age for a punk guitarist. "I don't see age and punk music as a problem at all," he considers. "We want to be on top of our game now more than ever, that's what drives us. I want my backing vocals and my guitar playing to be better for each show and I try to be as locked on with Ron (Welty, drummer) as possible. If I get off the drums, some of the power and energy gets lost."

Today, though, The Offspring could drive around the world in limousines... "We live a different life now," Noodles admits when quizzed whether they can still identify with their young punk followers. "But I haven't always been where I am now, and I still find myself in the mosh pit at gigs. I still remember what that's all about. So yeah, we can definitely relate to the kids in the audience."

When discussing the core power in punk music, Noodles offers some words of wisdom: "It's the fast guitars and the drum-driven rhythm, with some good melody on top. Then there's the attitude, whether it's Jello Biafra (Dead Kennedys) ranting about injustice

"I haven't always been where I am now and I still go in the mosh pit at gigs."

and corruption or the Dickies singing about something really humorous. There's a lot of power in both things." So it's just as much an attitude as it is the music itself? "Sure," he starts. "I think that punk rock more than anything is a kind of attitude and an effect, and basically a feeling more than a thought."

What's the most challenging thing for a punk guitarist? "Well, just holding on to the guitars when jumping on stage and monitors. But lately I've been working on becoming a better player. I've been working on timing, and on different kinds of music, but that's above

and beyond what I do as a guitarist in The Offspring. We play pretty simple guitar parts really, it's the attitude and energy we add to the guitars which is really important."

Noodles is well-known for his fondness for Ibanez guitars and Mesa Boogie amps. "I use the Talman and Dexter uses the RG series. Mine rule, his suck," Noodles adds with a smile. "Dexter and I got sponsored by Ibanez, and as well as the Talman, I use another of their models called the AX. I play strictly through Mesa Boogie!"

Asked who his favourite players of the moment are, Noodles is quick to answer. His choices are typically obscure.

"Rivers Cuomo from Weezer is one. He doesn't do a whole lot of stuff, but I really like his playing and then Warren from The Vandals is amazing, probably more than anyone else in the world today."

The Offspring have proven the postulated 'death of commercial guitar rock' to be false. But how does Noodles see the future prospects for guitar-oriented rock in America?

"People have been predicting the death of guitar music since the Beatles, right? But guitars will always be a force. It's just that technology is now a bigger influence. Look at guitar bands that have incorporated techno elements like Marilyn Manson and Korn. They use these 7-stringed guitars, and make these really industrial sounds on the guitar. But principally, they're just adding something to the basic guitar, bass and rock 'n' roll sound. Those influences will stick around, the guitar is always going to be a force in music. It just always is.

AMERICANA

The Offspring have always belonged to the part of the punk culture which has used the 'wacky' humour as a means of expression.

Americana, and not least the video to *Pretty Fly (For A White Guy)*, is as good an example as any. But behind the smiles, The Offspring

portraits a 'modern America' out of control, a country which has gone from JFK, barbecues and patriots, to Jerry Springer, suicides and *Americana*. "Each song is a snapshot of someone you'll find in America. Whose image isn't so shiny bright, but more real," the guitarist discloses.

The band describe a multi-cultural society. Is that because they're from California? Noodles: "Yes and no. The world is shrinking and

"Each song on *Americana* is a snapshot of someone you'll find in America."

unless you live in a hut in the Amazon, you do live in a multi-cultural society. It's something we've experienced, but TV has also made the world a shrinking place. Whenever I see people on talk shows, I feel like I know someone just like that. However much I try to separate myself from these people, I'm not that different myself," he confesses.

Why Don't You Get A Job is another snapshot at lazy, noisy and opportunistic people, and is also The Offspring's next single. The chorus has certain similarities with the Simon & Garfunkel classic *Cecilia*. A tribute or a pisstake? "I'm a huge Simon & Garfunkel fan," says Noodles, perhaps surprisingly. "So it's more like taking the piss out of people who try to live off of other people, really. It's does sound like *Cecilia*, that was the first thing I thought when we started doing it. We messed around with a tape loop and sampled drums, and the idea just evolved," tells the happy Californian guitarist.

Even if it's not as successful as *Pretty Fly*... , why should they care? The Offspring – punks and proud of it. **TG**



The Offspring. Punks and proud of it.



From left: Simon Wright
(drums), Jack Blackman (bass),
Peter Dinklage (lead singer),
Stephen Moseley (guitar)

COME BACK BRIGHTER

REEF

Reef are again vying for the top slot with their ultra-hip British rock 'n' roll. JON JANNAWAY finds guitarist Kenwyn House with something to say. Pictures: JAMES CUMPSTY.

REEF's Kenwyn House is in full flow, a conversational stream of consciousness punctuated only by the flash of his youthful mischievous grin and the occasional gulp of tea. "It's all about making a market, isn't it? That's what the music industry is all about, and if you believe that stuff then..." he shrugs in exasperation. "The things you should believe are your ears. I can't believe mine at the moment because there's so much fucking shit around isn't there? I'm sorry but Steps? Robbie Williams? What is going on? I wish they'd fuck off and do Butlins or panto or something and leave the people who want to make music to make music."

It would appear that the young Mr House has a bee in his bonnet regarding the current state of the UK chart scene. "I can't bear it all," he blurts, "anyone who's been in

a soap wants to be a pop star now," his good-natured rant continues. "Why? There are other people making music who really feel it. I must feel like an actor feels when he watches Sting fuck about on screen like an idiot. He's quite a good musician so he should stick to doing that. If you can actually do it then it's fine, but if you can't, and most of them can't, then fuck off."

Yup, Reef are back, as uncompromising and uncontrived as they were when they first arrived on the scene. They've consistently assaulted the charts and made a mockery of initial criticisms that their style would be about as popular as concrete biscuits. So if Kenwyn wants to have a pop back at pop, then that's fine by me.

NAKED EXPOSURE

Most people's first exposure to Reef came through the Sony Minidisc advert which

featured their driving rocker *Naked*. You probably remember it. A faceless A&R suit tosses the band's disc out of a window where it's picked up by a conveniently passing skateboarding scallywag, who conveniently happens to have a Minidisc player to play the disc on. Pundits who saw the ad at the time thought the band were either specifically manufactured for it or that they would soon be consigned to playing small clubs in Germany with Stiltskin and Babylon Zoo. They were wrong on both counts. Cream, as they say, always rises to the top.

"In its present line-up the band got together in May 1993 when I joined," Kenwyn elaborates on Reef's rapid rise to success. "Before that they did one gig with an Australian guitarist called Hamish. I went to the gig and I just thought 'I've got to be the guitar player', because I knew them all and it just wasn't happening with that

guy," he laughs. But there was a long set of happy coincidences that actually contributed to the band's formation. "Basically, Jack (Bessant – bass) and Gary (Stringer – vocals) had been in bands before and I knew them from when I was living in Glastonbury. But

"I was surprised by our success."

because I was older than them we didn't socialise in the same groups. I remember going to a party once though and I saw their old band and I thought Gary was great.

"Years went by and I moved to London and met up with Dom (Greensmith) the drummer and we did some stuff and a year after that Jack and Gary moved up as well to about half-a-mile from where we were living at the time," he explains. The fickle hand of fate had certainly played its part. "It seemed obvious that we should put a band together."

Not that the process didn't encounter some hiccups though, and Kenwyn readily puts his hand up as being perhaps the laziest, flakiest musician of his generation, and that's against some pretty stiff competition. But if you've heard the one about where Kenwyn turned up to a guitar lesson having forgotten his guitar then you shouldn't have too much trouble believing him. "I was always a little disorganised,"

grins Kenwyn before reconsidering: "Actually, I was probably out-to-lunch and a bit stoned most of time. Jack wanted me to join the band and I did too, but I just couldn't get it together to turn up to rehearsal on time." Fortunately, House managed to 'get it together' in the end and the band all took the decision to move into a house together to work on their music full-time while living on the dole. "Gary's room was big enough to rehearse in," says House. "So that's exactly what we did."

It was a move that rapidly paid off when the band's performances caught the attention of Sony subsidiary S2. "Considering that we started in May 1993, I suppose it was quite quick that we had a deal by April the following year. We were prepared for a longer wait. We kept setting ourselves deadlines in our heads to keep us motivated because it can be a bit soul destroying to try to do something that you love.

"It's a difficult thing in life to take a risk to do the thing you love rather than doing the thing you simply can do, but it's a path I've never flinched from. I always thought I'd rather die than do something I didn't want to. I know that might sound really childish but there's just not enough of that in life. People with great talent are forced into doing mundane things. I think there should be more room in life for people to do what they want to do."

ON THE ROAD

After some extensive touring during which Reef built up a reputation for their raunchy, frenetic performances, the band hit the studio and recorded *Replenish* which was completed in about three weeks. On the back of singles *Good Feeling*, *Naked* and non-album cut *Weird*, it soon notched up impressive sales and was heralded as one of the stand-out albums of 1995. Subsequent tours with Paul Weller and The Rolling Stones helped them capitalise on their reputation as one of the most exciting and original rock 'n' roll bands in the country.

"I was pleasantly surprised by our success to say the least, because at the time I didn't feel that there was any band really trying to do what we were doing," Kenwyn reveals. "I thought, 'Well this could go down like a sackful of shit if we're not careful'. But we stuck our neck out and it paid off, thank God, otherwise I'd probably be back on the dole again!"

What Reef were doing that the other Britrock hopefuls weren't was getting back to good, honest, no-frills rock 'n' roll. Without the political pretensions of the Manics or mock-art aspirations of Radiohead, they formulated a style rooted firmly in the classic British rock sounds of Free, Led Zep and The Small Faces. And House rapidly became acclaimed for his awesome tone and ear for a catchy riff. Their efforts were rewarded

Word up! Kenwyn's in the house.



their second album *Glow* shot straight to number one in the UK album charts. "It was the second record we had a new studio, a better studio, more money and more attention," Kenwyn recalls. "And we all wanted a little bit more attention because we had to do something good. It was a hard work. The new record was a lot harder. The third record is usually meant to be a tough one, but I think we got over it with the second one."

AFTER GLOW

And so to *Rides*, the latest offering from Reef. Once again the record smacks of classic British rock, splattered with great guitar from Kenwyn (*New Bird* and *Craving*) but also containing sensitive acoustic ballads (*Lock Inside*) on which Gary Kenwyn proves himself to be one of the best top vocalists as he veers from angelic falsetto-style warblings to 'help-I've-choked-on-my-own-seesegrater' rawk screechings. "We didn't look forward to doing the third record," continues Kenwyn. "We'd been on tour for 18 months then we had, like two weeks off to relax, but by the end of that we were gagging to start playing and going together again. We had a list of 40 ideas that we wanted to turn into songs. We got 14 onto vinyl. Not one of them has been left off the record. It's a pain in the arse because we have no b-sides!"

Whereas *Rides* won't really surprise fans (no dodgy techno collaborations here, thank you), it certainly won't disappoint. It sticks ground in the new musical confidence of the band. It still contains the heavy stomps Reef are known for, but this time they nestle alongside Who-style pop songs and more acoustic offerings. "Where we've all really improved is in the quality of voice and the ability to communicate musical ideas," muses House. "I listen to Jack and I listen to Dom and everyone playing together and we've changed so much." There's a freshness in the songs as well that's reminiscent of the 'live' studio recordings of the late '60s and '70s. "We just got the ideas and whacked them out as best we thought, we don't get anal about it. We tried a few of the songs on the tour and they seemed to go down pretty well and we enjoy playing them."

In an era where rock is still deemed fairly popular, despite recent chart successes by the likes of the Stone Roses, 3 Colours Red and The Offspring, Reef have managed to surf the ebb and flow of fashion with consummate skill. Where countless other b-grade British rock bands have failed, Reef have managed to capture the audience's imagination and hold it. Kenwyn has some interesting thoughts on



Reef. And a tree.
Alan Titchmarsh eat
your heart out.



the secret of their popularity. "There are some definite pitfalls that rock bands fall into that we've avoided quite well," he elucidates. "For example, rhythm, groove and making a beat you can dance to are vital ingredients of all great records. A lot of rock music misses out on that," he chuckles. "Generally, rock music tends to leave a lot to be desired in the rhythm section but I think our rhythm section is pretty imaginative." It's hardly surprising. Reef have drawn on a vast set of influences in order to form their sound: funk, soul, groove and rock are all evident.

"We grew up with dance music, free parties and raves. I used to see Gary there dancing, even though what's always moved our hearts and our souls is rock 'n' roll music. And that's what you have to remember it's rock 'n' roll, the roll tends to get left out a little to much in modern rock and that's the part that makes the groove." But Kenwyn also thinks that there's a far more fundamental reason that their music is

popular. "I think that if you mean something, because we mean what we're doing, then you have an authenticity that maybe other bands don't. Even though we favour sounds and equipment from the past, we have a very 'now' approach to attitude and emotions."

You shouldn't really be thinking about whether you're going to appeal to people,

"Steps? I wish they'd fuck off and do Butlins."

you should be making music from your heart. If you do that and you succeed, then you're going to find a place in other people's hearts and I think we have."

LET'S PLAY, HOUSE

Kenwyn found the music in his own heart at a very young age. In fact, when most of us were still mastering Lego and Operation,

House had probably nailed his back catalogue, most of his finest riffs and a collection of his dirtiest solos. Bastard said that I wanted to be a guitar player when I was very young. I had a guitar about ten and I was really into it at the time like AC/DC and I had my sister's record collection. I think that even by 12 I'd realised that I wanted to do." House has few peers. He's a rare breed of deft rhythm work, monster good taste. Toss in his fabled tone and you're in no doubt as to why he was chosen to be the best contemporary guitarist back in TG40. "I'm still in my own voice," says House. "I

must move on. I don't ever want to say: 'Well, this is me and I must be a perfect reproduction of myself each time.'"

WHAT NOT TO PLAY

Kenwyn isn't uncomfortable about discussing his guitar playing but he believes that the key to its success lies more in the music than in any specific techniques or licks he uses. It's obvious that the guy has got his chops together but it's the fact he chooses not to go mad with them that remains his biggest asset. He's like Keith Richards in the sense that he has an uncanny ability for playing the right thing, leaving the right space. But unlike Richards you know he could blaze a flurry of notes that would tear your face off if he wanted to: just check out the stunning slide playing on *Rides' Hiding*

"No-one's trying to showboat in this band, it's a four-way thing," he explains. "We have moments of great joy in the studio and on stage when all the little pieces of the jigsaw puzzle snap together. It's like a beautiful piece of choreography rather than one guy breakdancing and three standing behind him clapping their hands."

House's disciplined nature is particularly important in the studio, where a lot of rock guitarists tend to go right off the rails and disappear up their own rear-ends in a muffled display of pentatonic clichés. "I'll never prepare lead lines," he continues. "I'll just do a couple of takes, I'll never spend time on it. But I will always make sure that the rhythm parts are spot on. A good chord sequence or riff can really give a lot of character to the music, especially ones with

**"You have to remember
it's rock 'n' roll"
Kenwyn House**



You lookin' at us? Huh?
You lookin' at us?"

space. All the parts I play are there for a reason, nothing is there that shouldn't be. You want to keep the stuff that makes the record sound good, not just the guitarist.

"It's not that I don't care about solos and stuff but they must be spontaneous - I just go in there and have a crack. If I dwell on anything for too long, then I have a tendency to kill any creativity and replace it with technique. That I can do, but it's soulless."

Press Kenwyn harder for his thoughts on what a guitarist should bring to a song and he's open-minded enough to allow most things. "It's the middle bit isn't it? This bit here," he chuckles and points at the mid EQ on a nearby mixing desk in classic *Spinal Tap* style. "Seriously, let's avoid the stupid adjectives here, otherwise I'll sound like the woman from *Food And Drink*... 'a subtle bouquet of bass, a whoosh of wah wah!'" he

"If the guitar is missing, it's just ambient crap."

cracks. "Melodically, harmonically it can do anything, generally it shouldn't be overbearing but sometimes you might like to poke someone in the eye with your guitar sound. All I know is that if it's missing then your music will just be ambient crap."

When it comes to picking the right guitar for the job at hand, Kenwyn lets the music dictate the choice rather than relying on a particular favourite. It's an attitude that serves him well as he cooks up a scorching



hot smorgasbord of fine tones all over *Rides*, from Tele twang to rich LP licks and SG savagery. "George (Drakoulis - producer) has got a load of really nice guitars, and I've got a few nice ones now. Live, I change guitars all the time, songs demand different sounds, that's just the way it is. I'll come up with a riff and I'll go, 'Well that sounds good on a Firebird, or that one's good on an SG or a Les Paul'. I try to let the musical idea determine what equipment I use and that's the great thing about guitars; they all bring certain things out. The riff might be exactly the same note-for-note, but each guitar will bring something different to it. It's so organic isn't it? That's what I like. It's just a fantastic instrument, you can carry it around, it can mean a different thing in a different set of hands. A good DJ may have a certain style but it's nowhere near the expressive qualities of a good electric guitarist." Amen.

SOMETHING TO SAY

And that's why as long as people like Kenwyn are playing guitars, rock 'n' roll will never be eclipsed by other music styles and bands like Reef will always be around. They've got where they are today through hard work, commitment, raw talent and

their total disregard for current music trends. And on the strength of *Rides* their fan base should grow ever stronger. Not that they ever thought that wouldn't be the case. "I never doubted that making rock 'n' roll music would be a problem," concludes House. "At our gigs there are people between the ages of 15 and 35, rock 'n' roll is seriously popular. I mean, without having a record out for a year-and-a-half we sold out the Brixton Academy."

But Kenwyn doesn't measure success in album sales or sold-out performances, he's touchingly genuine about the real things that matter to him as is told by his beaming smile. "You get a chance to make a record! Fuck me that's great isn't it? You can't ever look at it in a bad way," he says. "I know how music has affected me, so if I can ever be a part of doing that for some in my band feels exactly the same way. The greatest joys I ever have are when I see someone tapping their foot to one of our songs on the pub jukebox, or when someone gets excited by our music. It's like 'Fucking hell, I've done something with my life'."

Aye, Mr House, you certainly have. Consider yourself an achiever, and have a beer on us. **TGC**

HOUSE GEAR

"I love Led Zeppelin guitar sounds, Stones guitar sounds, Hendrix guitar sounds," says Kenwyn House. "There are so many different things that I've taken onboard, but my memory is like a sieve!"

Kenwyn's guitar sounds are rooted in some fairly traditional choices of gear. To get the tones on *Rides*, he used a variety of guitars, including some fine vintage instruments owned by producer George Drakoulis.

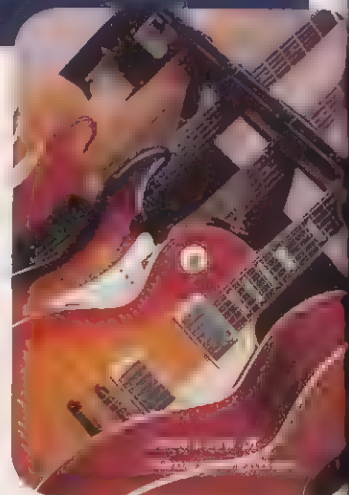
"I used an old SG with mini-humbuckers, another SG with P90s, my Les Paul and my Tele and an Epiphone Coronet." Trivia fans might like to know that the Coronet is an early '60s model, the Telecaster is a flame-top Custom Shop model and the Les Paul features a super-light Honduras mahogany body, hence

its huge, resonant tone. Kenwyn also owns a 1970 Sunburst Fender Strat.

In terms of amps, Kenwyn favours Matchless DC-30s and a 1974 Marshall Master Volume in the studio. Live, he uses the DC-30s with a Marshall Anniversary.

"I didn't really use any effects on this record," says Kenwyn. "I wanted to keep the signal as clear as possible. Apart from a little reverb, some rotating speaker and a Phase 90 it's pretty dry. Live, I use an Ibanez Tube Screamer, a wah wah, Roger Mayer Voodoo Vibe and a digital delay for making funny noises."

Though some folks might say Kenwyn House's tone has more to do with his fingers...





On the CD

REEF TECHNIQUES

Great guitar riffs and cool chords make fab songs according to the gospel of Reef. **SIMON YOUNG** analyses two songs from *Glow* and their new single, *I've Got Something To Say*...



Kenwyn House – Dropped D tuning master!

FASHIONS in the music industry come and go, and sometimes turn full circle. Such is the case with West Country rockers Reef, whose particular slant on blues-rock seems to borrow rather heavily from the music of their parents' generation. Led Zeppelin, The Stones, The Small Faces, Jimi Hendrix – the influences are loud and clear. Is it a coincidence that Reef is an anagram of Free?! However, the sheer exuberance of singer Gary Stringer, and the raw power of guitarist Kenwyn House prevent them from being simply retro-copyists.

The three songs we're looking at here clearly show how effortlessly House has absorbed these influences. His playing is relaxed and supremely confident, without being needlessly flashy. The triumphant *Place Your Hands*, taken from their second album *Glow*, stormed into the charts at number 6 on its release in October 1997. As with most of the tracks on that album, House uses a

dropped-D tuning, which helps give a meatier tone. The second single from that album, *Come Back Brighter*, fared similarly well, charting at number 8. It also uses a dropped-D tuning, though it can be played in standard tuning.

The current single, *I've Got Something To Say*, comes from the brand new album *Rides*, which should be in the shops by the time you read this. As with the previous album, George Drakoulis was in the producer's chair.

The album has a distinctly vintage quality to it, sounding quite reminiscent of old Led Zeppelin or Small Faces, so I wondered whether they had deliberately set out to achieve this using old valve equipment. "We did use a lot of vintage compressors, eg Fairchild, Urie, and others," Drakoulis revealed. "Ken used a combination of old and new stomp boxes, although most of the sounds came from his magical fingers." High praise indeed, and who can disagree? **TG**



On the CD

TRACK 13

Place Your Hands – main riff

TRACK 14

Place Your Hands – backing

TRACK 15

Come Back Brighter – intro/verse/chorus

TRACK 16

Come Back Brighter – backing

TRACK 17

Come Back Brighter – middle 8

TRACK 18

Come Back Brighter – middle 8 backing track

TRACK 19

I've Got Something To Say – intro/verse/chorus/verse

TRACK 20

I've Got Something To Say – outro

TRACK 21

I've Got Something To Say – complete backing track
Guitars: Simon Young

Talk

Reef Producer George Drakoulis e-mailed me some details about recording the new album, after I couldn't determine whether the phased melody in the new single's middle section was a guitar or a synthesiser. "The sound is a Nord Lead 1 [digital synthesiser] played by Jack [Bessant, bassist]." And what about House's setup? "Ken used a bunch of '60s era guitars, Les Paul Jr, Epiphone Willshire, Epiphone Casino, and a Custom Shop Tele. Acoustic guitars were Martin 00018, Epiphone Texan, Gibson J45, and a Gibson Gospel strung in Nashville tuning. He used a Matchless DC 30 amp along with Marshall tops and bottoms, and some strange no-name amps. We would split the signal to several amps to complement each other, ie one clean and one dirty."

PLACE YOUR HANDS

This was the first single taken from Reef's second album, *Glow*. Chris Evans popularised it by getting the band to sing 'It's your letters...' for a slot on his popular TFI Friday programme.



REEF: Place Your Hands – intro and verse riff

CD TRACK 13

• 107

D **G/D** **D** **Em**

G

D **G/D** **D** **Em**

Em

The musical score for the guitar part of 'Place Your Hands' by Reef. It consists of four systems of notation. Each system includes a treble clef staff with chords and a guitar-specific staff with fret numbers and picking notation (X for pick, H for hammer-on, P for pull-off). The first system covers the intro and verse riff, featuring chords D, G/D, D, and Em. The second system continues the riff with a G chord. The third system repeats the D, G/D, D, and Em sequence. The fourth system shows the Em chord and a pull-off (P) at the 5th fret. The tempo is marked as 107.

Use your index finger to barre the 7th fret in the opening riff, hammering on with your 2nd and 3rd fingers. Alternate pick the

semiquavers, using a loose, relaxed movement in your picking hand. Lift your hand just off the fretboard for the muted hits.



COME BACK BRIGHTER

The second single from Glow was accompanied by a video which featured the band walking on the moon without spacesuits. Bassist Jack Bessant was wearing the watch from Moonraker!



REEF: Come Back Brighter - intro/verse

CD TRACK 15

• 86

D C5 Gb5 G x6

Use down strokes throughout for this simple opening riff. It should be played entirely in the 3rd position, using your 3rd and 2nd finger for

the first double-stop. The opening G string in the second bar is possibly a rogue sympathetic ringing string, so you needn't always play it.

REEF: Come Back Brighter – chorus

CD TRACK 15

1. 2. 3.

Bm A5 D5 x3

ad lib. on rpt.

E
B
G
D
A
D

4.

D5 A7

p

The initial two bar repeat section should be played as if you are strumming an acoustic guitar, using relaxed alternate picking.

In order to play the A chord of the last bar, use your 2nd and 3rd finger to fret it, then pull-off with your 3rd finger.

REEF: Come Back Brighter - middle 8

CD TRACK 17

B^b **G5** **D/F#** **G5** x3

let ring

B^b **A7**

Use downstrokes for the initial repeat section, to ensure that the upper notes can be clearly heard. Use of your 3rd finger on the 6th string and your

4th finger on the 5th string will enable you to fret the A7 chord in the last bar.

I'VE GOT SOMETHING TO SAY

Less riff-orientated than previous Reef songs, this new single predominantly uses power chords and open position chords for a full strumming effect.



REEF: I've Got Something To Say - intro/verse 1

CD TRACK 19

91

Intro

Verse

A **A** **D**

Use downstrokes for this part, and emphasise the 2nd and 4th beat of the bar. Don't worry about hitting the low A's in the D chord, it's probably accidental.



REEF: I've Got Something To Say - chorus

CD TRACK 19

Once you have established the chord shapes, don't worry too much about being too precise when playing the arpeggios of the first four bars. Use

your third finger for the hammer-ons and the first pull-offs in the final two bars, but your index finger for the final pull-off.

REEF: I've Got Something To Say - verse 2 and middle section

CD TRACK 19

Use your index finger to barre the 2nd fret in the first bar, reaching the 5th fret with your little finger. Use your 3rd finger for the slide,

to put you in position to play the D5 chord in the following bar. Make sure to put the accents in to add authenticity.


REEF: I've Got Something To Say - outro

CD TRACK 20

This is essentially a variation of the last two bars of the figure above, so the same guidelines apply here too.



BAD COMPANY



One of the first British 'Supergroups' to emerge managed to invade America with simple guitar rock. And after close to 20 years, Bad Company are finally back in their original line-up. HENRIK TUXEN met up with guitarist Mick Ralphs.

HERE are a few facts about Bad Company. Singer Paul Rodgers and drummer Simon Kirke both emerged from the successful heavy rock band Free. Boz Durrell originally played bass for the ambassadors of prog rock, King Crimson and Mick Ralphs was the flashy guitarist for glam-rockers Mott The Hoople. On paper an odd combination, which presumably would create pretty obscure and stylistically experimental music.

Instead, Bad Company went back to basics and played simple blues-oriented songs, which went straight to the top at a time when popular music were getting increasingly complicated.

"I don't know why we became so popular back then," Ralphs begins. "I suppose our music was very simple, bluesy, and honest. People could understand it. We were like the band you'd have at home. You could hear everything we did, and what every instrument was doing the whole way through. Then I think we had some good songs and a bit of luck. A lot of music at the time had gotten too complicated, with bands like Yes and Led Zeppelin. We came as the back-to-basics group and I think that was what people liked."

"When things get too complicated people go back to the start," he elaborates. "That's true of life isn't it? You start out as a single man, then you start having a family, a house and a car, and all of a sudden you go 'arrghh! let's go back to square one!'" Mick jokes.

Similarly, Ralphs' influences were rooted in a simple, direct musical approach. "Originally, I liked blues and soul music and our main favourites were Booker T & the MGs. When I first heard Green Onions, I really wanted to learn how to play guitar. Besides that, I was very much into guitarists like Albert Collins, Albert King, BB King and Buddy Guy."

BEING A YOUNG DUDE

These very bluesy roots makes a lot of sense in the musical world of Bad Company. But originally Mick Ralphs' claim to fame was his partnership with Ian Hunter, in the clever hit-oriented, glam rock outfit, Mott the Hoople. Pretty far away from the blues?

"That's right, Bad Company and Mott the Hoople were two very different groups. We were young and willing to try anything to get on, and the style of Mott The Hoople was something which seemed to work for us. My musical taste was still more rooted in blues music," admits Ralphs, "although I quite enjoyed the excitement and the success of Mott. The band was more about getting people excited than just playing music. It was a different gig and I tried to play accordingly."

Mott The Hoople originally played a lot heavier music, but failed to chart and broke up. However, David Bowie convinced them to reform shortly after, and offered them his song, *All the Young Dudes*. In 1972, Mick Ralphs added the brilliant opening guitar hook, and all of a sudden the band were very hot property.

Ian Hunter decided to write songs in a similar vein to *All The Young Dudes* to get us more success. But when we found success, that's when I wanted to form Bad Company. Mott The Hoople had emerged into a more commercial group, and I liked the way it was before, I suppose, wilder and less organised."

FROM GLAM TO BLUES

Mick's guitar roles in Mott The Hoople then Bad Company were markedly different. He tries to explain how. "When Mott started, we didn't quite know what it was gonna be, so it was a lot of experimenting. When *All The Young Dudes* became a hit, that sort of pointed out the direction," he says. "But because there are just three instruments in Bad Company, I fill out the sound of the songs, rather than concentrating on the guitar playing, and it's the same with the solos."

Like the best players, Ralphs sees his role as complimenting the song to the best of your ability. "A lot of guitar players don't listen to the other guys in the band, just themselves. They'll turn up for the solos and forget about the rest. I'm the opposite. I like to hear the whole thing, and whenever I play a solo, I don't think about it ahead

FEATURE



Bad Company:
feel like making
a record... again.

of time. It's far better that way.

Mick's guitars of choice are as varied as his playing.

The last couple of years I've only played new Strats, Japanese and Mexican ones. I've just started playing my Gibson Les Paul again (the classic Bad Company sound... Ed). I don't have the same Les Paul now as back then, but another old one. I love Fender though, because they're more difficult to play and I could never get the hang of a Strat. In my spare time, I take guitars to bits and I've started to do that with Strats as I was determined to understand it. It's always been a guitar I wanted to play, and since I started working as well as playing on them, I like them more and more. But it still annoys the hell out of me to work on them. In general, I simply like switching guitars around," he observes.

That age-old question: is it still possible to progress as a guitar player when you've been playing for so many years?

"I probably play the way I've always played, hopefully with a lot more finesse. But I still like to be associated with the wildness, and I don't want to get into the idea that I'm too good." To support this statement Mick admits, "I'm still a beginner at the guitar and learning about my instrument. I don't put myself forward as a guitarist, but a songwriter. I suppose that's why," he reflects.

RUBBING SHOULDERS WITH ZEPPELIN

Bad Company has been existing in various line-ups over the years, both with and without Mick Ralphs. This is the first time in close to 20 years that the original band members have teamed up. Will the British group, always bigger in the US than in Europe, be able to do it again? "The American taste in music doesn't change as much as it does in Europe. They don't follow trends to the same degree as we do over here," says Ralphs continuing, "in that sense I like America better. I think it's a more realistic approach to music and it's geared for everybody, to people of all ages."

When Bad Company ruled America in the '70s, their manager was the legendary Peter Grant, also known as the fifth member of Led Zep. "We knew Zeppelin very well, because we were the first signing to their label (Swan Song... Ed). We'd meet up with them in London

(Paul Rodgers and Jimmy Page later formed The Firm in the '80s).

Peter Grant would come on tour with us or Led Zeppelin," remembers Ralphs. "If we were both on tour, we'd spend a lot of time together socially. I've known Robert Plant and John Bonham before they were in Zeppelin, because they were in different bands around the Midland area, as I was."

Where they an inspiration for Bad Company?

"No they weren't, but as I got to know and respect them, I realised how good they were at what they did. I got to understand the drama, the power and the majesty of it all. They had an overwhelming presence."

THE FUTURE COMPANY

Bad Company are playing a tour of the US and releasing a two-CD box set with classic songs, as well as four new Rodgers/Ralphs compositions in the spring of 1999. But are there any future plans for Bad Co beyond that?

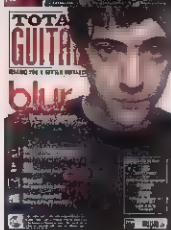
"It's very open, because we never planned on doing this. When Peter Grant died about two years ago, we had to get together to have business meetings.

"I've worked with Simon quite a lot, but I hadn't seen Paul or Boz for ages, he adds. "Paul lives in Canada, Simon in New York, Boz plays jazz and I'm here in England, so it's been a long time. The initial idea was to put down a box set and then the record company requested some new tracks. That got us all back to playing together."

"When we recorded these songs we hadn't seen each other for 20 years and we were only together for about three days or so. We just went straight into the songs and laid them down. Paul had to leave and it's all been very quick. We didn't hang out at all, which was very strange. But I think once we start to rehearse for the tour it'll be different," says Ralphs, who hopes that the reunion of Bad Company will lead to a European tour as well. We'll see you there. **TC**

"It's very open, because we never really planned on doing this."

Mick Ralphs on the reunion



THE LETTERS PAGE

Come on, surely you know how to wield a pen as well as a plectrum. We await your words of wisdom. Scribble to TG Letters, 30 Monmouth Street, Bath, BA1 2BW.

Editorial

BIT of a new look creeping into the pages of Total Guitar this month. After four years we decided it was time for a revamp, kicking off with the techniques pages at the back of the magazine. Hope everyone likes it, please drop me a line to let me know what you think. Plus, send in all your usual rants and raves. But no more letters about Korn – please!

Harry

Harry Wyhe, Editor

Promises, Promises

Dear lovely, wonderful, marvellous, sexy TG. You make me sick. Where's the transcription of *Alive* by Pearl Jam you promised? Oh yeah, and *Freebird*, and the theme to *The Godfather* by Guns N' Roses? I'm gonna duff you up, don't make me mad, you wouldn't like me when I'm angry.

The Hulk, Essex

Promises are made to be broken, Hulk. Pearl Jam – for the billionth time, we're trying to get the license okay? We did *Freebird* in issue 19 anyway and watch out for *The Godfather* theme next month. We don't like threats, Essex boy. Bribes are better. More bribes, please.

Where's Healey?

Glenn Hoddle came a cropper earlier this year for speaking ill of the disabled, so he deserved the sack. But what's worse is that you've been completely ignoring the disabled. So as compensation, can we have something from Jeff Healey, the blind blues rock guitar virtuoso who has so far escaped your transcription pages, before you have to go the same way as Mr Hoddle? *Chris Saville, Northants*
We'll think about it, Chris.

Love Blondie

Great article on Blondie in TG55. As an 'over the hill 30-something', they were just one of a group of bands I started listening to in the late '70s. How about an article on another band from this era, namely XTC? To my mind, they are one of the greatest unsung pop bands, cited by Blur as a big influence.

Gerard Wyman, Newport

Thanks for your pleasant comments about the Blondie issue. XTC? Hmm.

Blondie!

Picture the scene: I rushed down to my newsagents to buy my treasured copy of TG55 (Steve Vai, Guns N' Roses) only to be greeted by... Blondie! I was somewhat pacified by the Bluffer's guide To Metal, but please tell me you didn't cut Steve Vai for Blondie. Tell me it was some bizarre copyright problem, tell me it was aliens that stole the transcription but please tell me something! Anyway, enough ranting! I'm sending you a copy of Steve Vai's Eugene's *Trick Bag* (he did as well – bless him... Ed) – it would be a great piece to do.

Craig Lees, Bedfordshire

Turn to page 84 for Vai's *Trick Bag*. We just decided to run it this month instead. Sorry for any confusion...



Bored? Not Iggy

I love the song on the Grolsch beer advert, you know the one I mean, 'I'm bored, I'm the chairman of the board' etc. I'm usually quite good at picking things up by ear, but I just can't get this one. A riff of the month? Alternatively, you could fold this letter into a paper aeroplane and lob it out of the

window, like on the advert.

Alistair Noble, London

The song is Iggy Pop's *I'm Bored* (1979) and it's a brilliant choice, Alistair, a really dirty riff. ROTM is often something from the television, so watch this space.

Official: TG upsets its readers

I have written to you twice recently, and as yet haven't had either of my letters replied, either in print or in post (*that's cos they were boring, mate*). If you care to answer this time, please explain: you say you read every letter so why the silence? In my last letter, if you bothered to read it (*ooh!*) I pointed out that the song *Heartbreaker* in TG54 (*proceeds to waffle on for an indeterminably long amount of time about about crochets and semi quavers until...*) Buck up your ideas or be one customer short in the future.

Angry, Somerset

See TG56 letters for your answer. You see, we did read and print your letter after all! O ye of little faith...

Heavy metal school

I'm a devoted guitarist of heavy metal, and buy your mag because it acknowledges this style. Currently, I'm

Jimmie's not Stevie



I've just finished reading your interview with Jimmie Vaughan in last month's issue and a nice bloke he might be, but he's a bit crap really, unlike his brother Stevie Ray. I consider myself a better bluesman and overall guitarist than him and I'm only 18 and still have a lot to learn.
The next big thing
Is that you, Mr Lang?



Jeff who?

Hi, I subscribe to your magazine because it's tops. April's issue was brilliant – the barre chords, acoustic finger picking and rockschool all really hit the spot. The interview with Jeff Beck was interesting too – I didn't know he was that good (eh?). In the letters page you say Sally Cinnamon by The Stone Roses is too basic for the full TG



treatment, so can you please put it on Riff Of The Month and do the song as on the songsheet with words and chords. There is no sheet music of it available in the shops, but loads of people want to learn it. If you don't, I'll be round to beat you up with a hammer, er, I mean Hamer.
PS: Laughed at Rigor Mortis also. You laughed at Rigor? Well done.

Looking to take HM up as a profession – can you recommend any courses?

Steven Breslin, Isle Of Man

I a profession? We've never heard it described that way before, Steven. Anyway, addresses for you. First, the Guitar Institute which is based at: The Powerhouse, Stanley Gardens, Acton, London W3 7LZ. Our sister mag GT's Shaun Baxter and the Kilminster teach there and the phone number is: 0181 740 1031. Alternatively, there's the Academy of Contemporary Music (ACM) at Haydon Road Guildford, Surrey GU1 4LR. The phone there is 01483 456070. TG's Pete Dink and GT's Guthrie Govan both teach at the ACM. Good luck with your heavy metal career! Oh, and by the way, big hair is an affection for leather and denim is entirely optional, contrary to popular belief.

The worst possible taste

I'm a bit tired of all these idiots writing in and asking for bloody Eric Clapton and Jimmy Page. I agree with the bloke who said Brian May was a tosser, but he should have included any other old duffer working the 'playing my old hits cos all my new material is shite' circuit. I thought TG would introduce its readers to new and exciting guitar music, but you'd rather give Jeff Beck a full interview rather than the mighty Korn. Where are Slayer, Wolfsbane, Poison and Bon Jovi? If you want a classic track, why not do *Big Guns* by Skid Row? If I wanted to read about old gigs I'd buy SAGA magazine!

Rob Thomas, Burnham

Take it you're not looking forward to the Iron Maiden reunion then. Rob? We did do a full feature on Korn in TG54, and our metal correspondent Pete Wadeson is only too happy to keep us informed on all things heavy: look at the interviews we've had with Thunder, Grip Inc, Kill II This and Monster Magnet, to name but a few. Perhaps we're just too cool for you, Rob. And how dare you

slag Clapton and Page?! This is a *guitar* mag, y'know. Expect recriminations. Immediately.

Metal rules!

I was wondering whether you would transcribe any Deftones material, as I'm a devoted follower of their music. If you do this I will be very grateful.

Ian, no address

PS: Metal is the best music ever. It is better than the crappy indie dross you usually print!

Yeah Deftones. They're pretty cool... better than Korn? What do you think? It is possible to love indie and metal, y'know. And TG can't get enough of either!

Comedy corner

Q. What do a cup of coffee and Eric Clapton have in common?

A. They both suck without Cream
Brian Warshaw, via email

ps. You can get more jokes from: <http://www.vicnet.net.au/~guitar/jokes.htm> You've started something here, Brian. Still, they did cause some laughter at TG Towers

Country sad man

I am a first time reader and I have a question. Is it normal not to include Country techniques? I saw the joke about Billy Ray Cyrus, and am hoping that a publication called *Total Guitar* will not overlook all the great pickers of Country music. Have a listen and I'll bet you will hear a challenge or two.
Anon, via email

We have done some Country in the past. We even did a Bluffer's Guide not so long ago.

Who – now!

Please transcribe the intro to *Quadrophenia* by The Who. *Short And Sweet*

More Who fans haranguing us!

Tea boy

Dear Jason,

As techniques editor, your job is to help readers learn great guitar music. You also consider readers' requests for transcription ideas for inclusion in our magazine. However, why oh why oh why, if requested to make the tea, do you never bloody do it???

The entire TG team, Bath

A certain Mr Jason Sidwell was unavailable to comment, but he assures us that the kettle is boiling... **TG**

TOTAL GUITAR reserves the right to edit any letters sent in to the letters page.

Letter of the month

Letters page... yawn!

I've just switched to TG from another guitar mag, and have no regret: cooler stuff to play, better interviews, less blues, but your letters page needs livening up. All you print are trite old letters requesting this, that and the other. How about getting some debates raging on issues in the guitar and music world? Can I start with saying what a load of old shit this new metal business is? Munky and Head stop poncing around with your 7-string Ibanez guitars and get yourself a Tele! And learn to write some proper songs.

John Collins, Birmingham

Well, you are a feisty bunch this month, aren't you? This sunny weather's obviously hotting things up – even on our boring old letters page!



Korn's Munky & Head – They should stop poncing about. Or, at least, that's one opinion.



WIN A DANELECTRO GUITAR & AMP!



COMPO!

We've got a great new Danelectro package up for grabs. The bundle includes a 59-DC guitar (as reviewed on p60) and a Nifty Fifty amplifier; so, if you're after the ultimate in retro cool, you'd better get scribbling. However, if you're not lucky enough to win, you can buy them from JHS on 0113 286 5381. Right – so what are you waiting for?

How to enter

Answer the easy question and send the form to Dano Compo, TGRC53, PO Box 494, Coventry, CV3 1YT. The closing date is Wednesday 19th May 1999.

The rules

No employees, or their relatives, of Future Publishing or John Hornby Skewes may enter. The editor's decision is his own.

THE QUESTION

- 1** What famous player used the 59-DC?

Name

Surname

Date of birth

Sex M / F

Address

Postcode

Daytime Phone

Answer: **1**



THAT'LL BE THE PA

Fed up of lugging a huge PA to gigs when all you really need is something to run an acoustic guitar and a mic through? Well, SoundTech's AL1 self-contained PA system could be the answer. The AL1 is designed as a stand alone PA system – the unit contains a mixer, a 5-band graphic EQ, a 100W power amp and a 2-way 10" speaker system. Built in the USA, the speaker can also double as a stage monitor. It has two low-impedance microphone inputs, a line-level input for instruments and a stereo-bridging input for hooking the speaker up with a CD player or cassette deck, not to mention a nifty handle and wheels *à la* those swanky suitcases, so it's fully portable. So what's this going to cost you? £349. Get one, and get gigging.

Smart Sound Direct: 01883 346647



The world's smallest PA?

GOOD GODIN!

The recent NAMM show saw the official release of Godin's new Radiator range. The North American-made solid body, single-coil pickup equipped guitar has a 24 3/4" scale rock maple neck, while the pickups have individual volume control. And the price of all this? A mere £399.

EMD: 01865 341597



Godin's newbie – it's top!

RED NOSE ROBBIE

Those lovely types over at Aria have got together with TG favourite Robbie Williams and his band to help raise some money for the mightily worthwhile Comic Relief appeal. The band (including Robbie, obviously) signed an Aria FET Elecrod electro-acoustic that was auctioned off on MTV.

Aria UK: 0181 572 0033



Robbie!

Undiscovered Originals

You should have all sent in your entries by now for Holsten Pils Yates's Undiscovered Originals – the band search for 1999.

If you haven't, you'll kick yourself when you see what prizes you've missed out on:

- £5,000 of new band gear
- a day in the studio recording the winning track
- 200 CDs pressed and distributed to the top record labels with the endorsement of Total Guitar
- a winning track on the cover CDs of Total Guitar, Guitarist, The Mix, Guitar Techniques and Future Music.

Now we've got the hard part of judging the thousands of hopefuls who sent their demos in, and deciding which of them will make it into the 24 regional heats being held at Yates's Wine Lodges all over the country. Watch this space to see who makes it and where you can go and cheer them on.



ARIA EMBRACES IT

avouring to push the design of electric guitars ever further, Aria have launched a new electric guitar. The M500 (already been a hit with Richard McNamara, guitarist with Grace. Coming with a fixed bridge, two humbuckers and many metallic and see-through colours, the M500 is just the beginning of a whole new range. Watch this space for more. Oh, and it's just 329 quid by the way.

Aria UK: 0181 572 0033



Richard McNamara and his Aria.



VAI GOES CARVIN

Carvin USA unveiled their new Steve Vai Legacy range at the NAMM show. Vai worked with Carvin on this signature series, and he had final approval on the chosen amps and speakers. Steve also added his personal style touches by using an antique brown baffle covering and anilla 'chicken head' controls. The Legacy range comprises of the VL212 full featured



100W combo, VL100 100W amplifier, and a 4x12 speaker stack. Nevada Music in Portsmouth are their new UK distributors.

Nevada: 01705 660036

JOHNSON & ON

There are a whole bunch of Johnson amps available soon. First up there's the JM120 – a 2 x 12" added to the Marquis series. It combines a tube driven pre-amp, fully programmable digital effects processor and a 60 watts per channel stereo power amp in a portable single combo package. The JM120 offers 18 of the world's most desirable amp tones with a shedload of effects. It costs £999.95

Arbiter: 0181 2021199

GHS STRINGS

THE CHOICE FOR ACOUSTIC ROCK.



Todd Kaplan / Star File

Nothing will replace the full, rich resounding tone of that old six-string. Just ask Richie – no stranger to acoustic rock. Richie Sambora swears by his GHS Bright Bronze, and when its time to plug in, GHS Boomers are his choice. Hear the sounds of GHS on Richie Sambora's first solo effort, *Stranger In This Town*.



Manufactured by GHS Corporation
2813 Wilber Avenue,
Battle Creek, MI 49015,
U.S.A.

Barry Stock Music, Park House, Southam, Wiltshire, SN14 6PR

01235 538850

ghs The String Specialists

Danelectro 59-DC

£299

SIX-STRING ELECTRIC GUITAR



TRACK 4

Jimmy's Back In Town – highlighting the sounds of the Danelectro 59-DC.

Guitars: Simon Young

Alternatively...

If you like cheese, you'll like these, although none can touch the Danelectro for retro authenticity at such a price level. Apart from its stablemates of course, such as the single-cutaway 56-U2 (£222). Other cool cuties include Tanglewood's Baretta Jetstream S-2100 (£299) and Super Six (£299), the latter complete with Bigsby-style vibrato tailpiece. The JMA-430 from Samick (£289) is another lipstick-equipped lovely.

DAVE 'JIMMY' HEAP takes a page out of the Led Zep songbook with the help of an affordable re-creation of a famous US oldie favoured by this band's legendary lead guitarist.

THE first electric guitar from the re-incarnated Danelectro company appeared on the scene last year, reviving the original maker's debut 1956 six-string. It has since been joined by further revived chapters of this famous US brand's history.

Latest in the new line re-creates what is probably one of the most desirable Dans, a status gained from association with Jimmy Page, Eric Clapton and Pete Townshend – players far removed from the beginner-on-a-budget usually catered for by a cheapo of this calibre.

In 1958, two years after the launch of the U series electrics, Danelectro introduced replacements in the twin-cutaway form of the Standard range, which would stay in the company's catalogue until the mid-'60s. This was the design frequently seen in high profile hands, although Danos were never plentiful this side of the Atlantic

FEATURES

The trademark 'Coke bottle' outline of the headstock lines up the strings well, but it's thicker in depth than the original so the back-angle is increased too. Tuners have the same innards as last year's lot, but now look better thanks to a snazzy new cast casing carrying the D logo. Although not exactly top quality, they work okay, and certainly better than the crude-cogged 50's originals!

The aluminium nut is another typical touch, cut with more care than many early examples. It's screwed to the end of the sleek-feeling rosewood fingerboard. The medium gauge frets are bigger too, but invite no complaints on the

The Peach finish has been applied expertly – much more so than on the original Dan!

Strings are pulled just right, tightly up to the distinctive Danelectro headstock.

Scratchplates don't come much more vivaciously curvy than this one!

collation or finishing front. Front position dots are wise larger and pearl rather plastic, while the seven side repeaters authentically extend up to 12th fret only – after that you're on your own!

The neck is firmly fixed via four screws (the '50s version made the most of just three). These days, the profile is a deeper C shape and becomes noticeably chunkier further up, but still has a comfortable grip, partnering a 635mm (25in) scale for easy action for friendly playability. Twin-taways should mean better high-end access, but the neck meets the body two frets further back than on the 56-U2, so the reach is more restricted. Like the old Danos, the new models are semi-hollow and even use the same grade of Masonite on the front and back. Such construction may be cheap and cheerful, but it's never seemed to hinder the performance or popularity of the originals. A sleek and glossy paint job in an unusual striking shade of peach is contrasted by dark brown vinyl tape around the sides – it's smoother texture these days and better applied!

The Standard came with the choice of one or two pickups, and the new 59-DC opts for the latter. Naturally, they're authentic-looking lipstick-cased single-coils, angled and mounted as per the original, complete with height adjustment screws

PERFORMANCE

Acoustically, the 59-DC has a topky ring and isn't exactly over-endowed with sustain, while my own original is appreciably louder, warmer and more resonant in comparison – obviously its Masonite has matured nicely! The modern lipstick pickups also aren't as fire-breathing as some of their ancestors, although the comparison oldie Standard is a real hooligan example, a lot better than many of its contemporaries.

The neck pickup of the 59-DC is deep and twangy, but the bridge unit has a thin and brash treble edge. It lacks dimension, although the angled position yields better bass, adding some depth to the percussive snap. The centre setting links both pickups in series for extra output and, although the tone controls are abrupt in operation, they provide effective variations in this position. These range from tubey honk to thicker textures, making it the

most flexible selection. Delivery

equates well to clean sounds,

but adding gain-induced dirt lends a

rougher edge which the lipsticks also seem

to like. Flat-out filth isn't what the Dano is all about, nor is it a high fret wailing widdler. The restricted upper end access confirms this model's original beginner market aspirations, but like the original it can raunch and roll a lot better than many others at such a miserly price.

CONCLUSION

Back in 1965, the Danelectro Standard sold for a mere 50 quid. Now, the all-original example adds another nought on the end at least.

While it may not nail the qualities of a really good old 'un, the 59-DC packs plenty of character and charisma, along with genuinely useful performance and playability. Such a combination should be more than sufficient for anyone keen to find out what all the fuss is about, because this Danelectro reprints a page of guitar history attractively and affordably. **TC**

FACT FILE

ORIGIN Korea

BODY Masonite (hardboard)

NECK Maple, bolt-on

FINGERBOARD Rosewood

FRETS 21

PICKUPS Two single-coils

BRIDGE Single-saddle fixed type

FINISH Beatnik Burgundy, Commie Red, Cool Copper, Daddy O Yellow, Limo Black, Retro Purple, Peachy Keen (shown)

TOTAL GUITAR VERDICT

Danelectro 59-DC

Six string electric guitar • £289

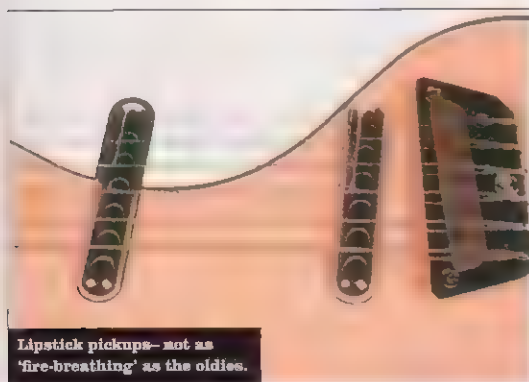
Construction	4
Features	4
Playability	4
Sound	4
Value for money	5

All the looks and much of the performance of a famous US oldie for a bargain bin price.

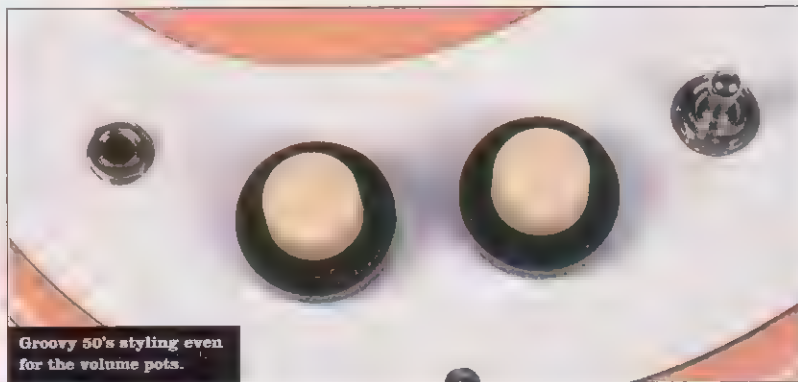
Total rating 84%

CONTACT

JOHN HORNEY SKEWES
0113 286 5381



Lipstick pickups – not as 'fire-breathing' as the oldies.



Groovy 50's styling even for the volume pots.

Aria AMS-04

£289

SMALL-BODIED ACOUSTIC GUITAR

Culinary expert SIAN LLEWELLYN, ever fond of a Chinese take-away, gets her teeth into one of Aria's new oriental acoustics. So, just what Michelin star rating did it get?

ARIA have just released a new range of acoustic guitars. All their acoustic instruments are now manufactured in either China or Japan, the more budget-conscious hailing from the former, while the latter deals with the higher-end models. However, although built in the Orient, the new Meister range has been designed by German luthier Stephan Schmitz, and we've chosen to examine the AMS-04, the solid-spruce topped model.

CONSTRUCTION

Boasting a hand-crafted construction, the AMS-04 doesn't disappoint. All the joins are firmly and accurately executed, there are no dodgy moments. The cream-coloured binding which surrounds both edges of the body and runs along the back of the instrument is flawlessly applied. Finishing off the soundhole is a tasty mother-of-pearl effect surround. This is inlaid perfectly and makes for a nice contrast with the brown sunburst finish, a pleasant change from the usual natural-finish instruments that we always see.

The only untidiness is some extra glue which has become grimy towards the body end of the neck – this is a shame given the high standard of the rest of the build.

With the exception of the spruce top, the majority of the guitar consists of rosewood – both the back, sides, neck and bridge come courtesy of the dark wood. Neckwise, the feel is slim but chunky enough to wring some decent chords out. It doesn't suffer from the overwhelmingly small neck dimensions that sometimes affect small-bodied guitars.

The frets are all well installed, with no sharp edges. Dimension wise, they are quite slim and shallow, and completely lacking in fret buzz.

One little niggle I have,

and it's purely cosmetic, is with the headstock. The A and M logo which adorns it (standing for Aria Meister) seems a bit of an afterthought, as though someone has painted it on afterwards with a metallic pen. It's not consistent either as the hardware is gold and then there's a massive silver logo. Anyway, this is a purely aesthetic gripe and makes no odds to the overall quality of the instrument.

PERFORMANCE

Starting out with some big open chords, the AMS-04 has a volume which belies its small stature – its resonance is superb. Tonally, it lacks nothing in the bass end while providing a sweet mid-range. The dot inlays and the partner side-position inlays make life easy when playing further up the neck – there are no problems with visibility or installation. Definition of sound is excellent while the experience of playing is faultless. The fingerboard feels good beneath the fingers with none of the 'dryness' that can sometimes be associated with rosewood.

Given its *svelte* dimensions, the AMS-04 is great for the smaller person. It's about the size of a standard folk-style guitar and would suit anyone wishing to use it for this purpose.

CONCLUSION

At a tenner shy of 300 quid, the AMS-04 is a top-notch guitar. Soundwise it impresses, plays well and would more than hold its own with higher-priced instruments. If you are looking to upgrade from your entry level

acoustic to a slightly more luxurious instrument, but still have to adhere to some kind of budget, this could be the instrument for you.

Vorsprung durch technik... As they say in Germany. **TG**

FACT FILE

ORIGIN China

TOP Solid spruce

BACK Rosewood

SIDES Rosewood

FINGERBOARD Rosewood

FRETS 20

BRIDGE Rosewood

FINISH Brown Sunburst

HARDWARE Gold-plated

LEFT HAND Not at present

PRICE £289

Alternatively...

There is also an Aria AMS-02 available for £199 – it is similar to the AMS-04, except that it comes in natural colour and features a laminate top. The Norman B20 folk model is available for £329 (it was reviewed in TG50) and has the feel of a much more expensive guitar. For smaller folk-style guitars, Washburn's F21S is well worth seeking out for £359, as is Yamaha's APXT1 smaller-bodied guitar for £299.

TOTAL GUITAR VERDICT

Aria AMS04

Small-bodied acoustic guitar • £289

Construction	4
Features	4
Playability	5
Sound	4
Value for money	5

It has the looks, and the feel of a far more costly guitar. Try one out for yourself... soon.

Total rating 86%

CONTACT

ARIA 0181 572 0033

DOD VGS50

£249

MULTI-FX PEDAL

As the humble valve lies at the heart of many guitarist's tonal arsenal, DOD introduce their first multi-FX to feature one. JASON SIDWELL examines the results...

MULTI-FX have become an important choice in terms of tonal variety for countless guitar players. With Digitech's RP20, the introduction of a valve has proved a popular development. It is used to emulate pre-amp settings more realistically than digital or analogue methods. Digitech followed through with the scaled down RP7, and Boss's GT5 competed for the digitally-inclined guitarist's attention, using the virtual amp emulation of COSM technology. All such units are united in their search for realistic amp tones and studio quality effects coupled in one portable unit.

FEATURES

The VGS50 combines elements found in Digitech's RP3 and RP7 while looking not too dissimilar to

SOUND

With distortion types labelled Clean, Blues and Saturated, you have three blocks using the valve. Clean valve is glassy and bright, great for rhythm strumming, funk licks and ballad arpeggios, while Blues valve ups the overdrive for a mild crunchy sound which responds suitably to different guitar pickup selections. Saturated valve is good for rock and traditional metal tones. The other distortions are transistor created, with the DOD fave, Grunge making a welcome appearance if you want to squeal and divebomb your way in (and out!) of a band.

Chorus, flange and phaser prove musical when combined with other effects. In particular, the chorus with Clean valve setting and reverb is great for Andy Summers impressions.

Tremolo proves

evocative for surf

music or late night sonic landscapes, while delay and reverb are great through headphones.

CONCLUSION

A valve-equipped multi-FX with expression pedal, built-in tuner and learn-a-lick feature makes the DOD VGS50 an appealing proposition. The sounds were good (although I'd ditch the ring modulator and pixellator) and the learn-a-lick function, to listen back to up to 12 seconds of audio at various speeds, proves very useful.

The plastic casing may limit long life to many players who gig frequently, but if you're in need of a variety of sounds coupled with some extra goodies, you could do a lot worse than put the VGS50 on your shopping list. **TG**

On the CD

TRACK 5

BYTES 1-5 Pitch shifter distortion/phaser/steel guitar emulation/tremolo/chorused violin

TRACK 6

In The House - demo
Guitars & backing:
Jason 'one time' Sidwell

FACT FILE

EFFECTS 15 effects (7 at once) including compression, distortion (8 types), EQ, noise gate, chorus, flanger, phaser, tremolo, pitch shifter, ring modulator, pixellator, delay, reverb

CONNECTION jack input, stereo outputs

FEATURES expression pedal, chromatic tuner, learn a lick/jam along, 12AX7 valve

Alternatively...

There's not much on the market that offers a valve and effects in a pedal design but try Digitech's RP7 at £349. For realistic tube tones, try Boss's GT5 at £659 and Peavey's TransTubeFex at £629. At the lower end of the scale is Korg's AX1G at £99, Zoom's 505 at £49 (£79 with expression pedal) and Boss's ME30 at £199.

TOTAL GUITAR VERDICT

DOD VGS50

Multi-FX pedal • £249

Construction	3
Features	5
Playability	5
Sound	4
Value for money	5

A valve for distortion, expression pedal and learn a lick feature makes this an interesting proposition.

Total rating 90%

CONTACT

ARBITER GROUP PLC
0181 202 1199



DOD's Tec8. The layout is quite logical and straightforward, with edit buttons corresponding to the various effect groups and a valve diagram which turns red when the onboard valve is in use.

Thanks to a clear front panel, getting up and running with your guitar to demo the presets is a breeze, either with the data wheel or the four pedals. Sound organisation is done in banks of three, so one pedal selects the bank while the remaining three deal with the presets from that bank. The actual effects cover all main types (see factfile). Also included is a ring modulator for metallic-type sounds and lo-fi pixellator, designed alongside the band Nine Inch Nails. Needless to say these last two won't really appeal to those keen on the usual valve-centred traditions!

Harlequin Mk1

£399

SIX-WATT ALL-VALVE AMP

The sound of this tiny guitar amp is as distinctive as its colour. And at only six watts, it's got to be bold. **RICHARD RILEY** gets exclusive with an amp from the garden of England.

KENTISH manufacturer Cornford love two things: playing the guitar and being at home. The only thing missing was a guitar amp that would satisfy without waking the neighbourhood. Their no compromise solution is the unusual Harlequin Mk1, a small-engined, Class A all-valve combo inspired by a vintage Fender Princeton, and twice as big as a normal practice amp. This is a retro product with a vintage flavour; all the controls and inputs are on top, power is supplied with a short fixed lead, and speaker connection is via a conventional 1/4" jack plug. There's no headphone socket or line output and the speaker and valves are unprotected in the rear of the cab, so no storing leads, or effects can be stored in the back.

Driving the Mk1 are two pre amp 12AX7 valves with just one EL84 for the single-ended output. This single transformer design enables the pre-amp to overdrive the output stage earlier than other amps and is the heart of the vintage sound of the MK1. Cornford even hand wind the

If you prefer, Cornford will swap the Vintage 30 for a Celestion Greenback speaker.

It features a roomy open-back pine cab with jointed corners and steel grille protects amp and speaker. The controls are typically simple: just volume, bass treble and a master volume.

PERFORMANCE

With the power on, the Mk1 produces very little noise, certainly no problem for recording. Driven quietly with a Les Paul Standard, the Mk1 is warm and just a little glassy, but with a Strat it began to open up and produce very pleasing Gilmour-esque tone and sustain. Best sounds of all come at higher volume when the EL84 starts to warm up and compress before the Vintage 30 reacts.

Ultimately, it's not until the 6W amp starts to push that 30W Celestion as much as possible – beyond bedroom volume levels – those creamy sounds start to appear. The Mk1 has a big voice for an insubstantial 6W amp, easily enough for jamming. At high gain, admittedly it's a little fizzy and needs some taming with the tone controls.

This is real valve distortion and you might not find the high gain sound of the Mk1 to your taste, especially if you've been educated by Zoom or Boss.

A voice switch produces an enhanced middle response for your Knopfler-esque moments by adjusting the frequency range of the tone controls.

CONCLUSION

The problem for me is where to place the Mk1. It's too expensive for a practise amp, too small for a stage and too loud for a bedroom amp. But it would be perfect in a studio. I'd recommend it to an experienced player looking for uncompromising tone and quality and not concerned about price. Perhaps the Mk1 is, after all, another English eccentric. **TG**

transformer, a bit like hand winding pickups – a long job but the only way to get the classic sound which this amp produces. The cab is loaded with a 12" Celestion Vintage 30 speaker, a classic on its own and perfectly matched to the load of the amp.

On the CD

TRACK 7

Skateboard Jo – demo

The track highlights the sonic capability of the Cornford Harlequin Mk1. It begins with a clean Telecaster rhythm part coupled with a Strat lead. Next, the Strat takes over on rhythm while a Les Paul on high gain supplies the lead part. The Strat then takes over lead before a Les Paul on low gain finishes off.

Guitars: Richard Riley

FACT FILE

ORIGIN England

OUTPUT 6W RMS

VALVES 2 x 12AX7 (pre-amp) 1 x EL84 Output

SPEAKER 1 x Celestion Vintage 30

CONTROLS Hi & Lo inputs, volume, bass, treble, master volume, voice switch

DIM 600 x 450 x 250mm

PRICE £399

Alternatively...

Look – a £400 6w practice amp? It's a contradiction in terms. Other amps either have more power for the same money (Laney LC30 £399) or the same power for much less money.

TOTAL GUITAR VERDICT

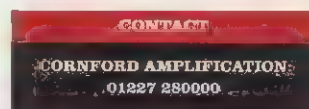
Cornford Harlequin Mk1

Guitar combo • £399

Construction	5
Features	3
Playability	5
Sound	5
Value for money	3

High-end enthusiast's practise amp with a premium price. Class A design and bags of lovely tone.

Total rating 82%



Guitar problems – or maybe you need to learn that elusive technique? Worry no more. Drop the TG experts a line.

DON'T PANIC!



On the CD

TRACKS 9-12

Sweep picking

Q I've become a pretty good rock guitarist but one area bothers me: sweep picking. It seems hard to do and once you've 'got it together' is it only for flashy arpeggios? Yours shreddingly, *Matt Murphy, Ipswich*

A Sweep picking is a popular modern rock technique as pioneered by Frank Gambale, Yngwie Malmsteen and countless '80s virtuosos. As you point out, it is difficult – mainly due to the requirements made to both your hands.

For the fretting hand, you need to fret only one note at a time so that there are no notes overlapping. The picking hand needs to cross two or more strings in one continuous downward pick 'push' or upward pick 'pull' motion. Do not make the mistake of doing several separate mini down or up strokes – the potential of the technique is only realised with strokes that cover several strings at once. When performing these, lean the pick into the direction of the stroke – this encourages a less 'forced' string contact, more like you are gently brushing the strings (see photo). Light palm muting helps to reduce unwanted string noise whilst heavy muting adds 'punch' to the notes.

Flashy arpeggios are certainly the technique's most 'celebrated' (or abhorred) result, as they cover a large pitch range very quickly – this type of playing was rare in mainstream music before the '80s metal solo. It then became the new effect many players wanted.

Among today's virtuosos, sweep picking is less of an obvious feature, allowing for subtler effects that are smoothly executed (like fret hand **legato** hammer-ons and pull-offs) with a more pronounced note attack (like alternate picking). This often takes the form of **economy picking** where, unlike strict alternate picking, you cross to a new string with the same pick stroke (down or up) you left the previous string with, hence the word 'economy'. With strict economy pickers, the use of 'outside' picking (eg down pick 4th string, up pick 3rd string) is eradicated from their technique in favour of sweeping across strings with the same pick stroke or 'inside' picking (eg up pick 4th string, down pick 3rd string).

The following four examples demonstrate both scalar and arpeggio sequences that should get your hands synchronised. Program these into your hands slowly and carefully over a period of time with a metronome before attempting warp speeds!



Fig 1: Minor 7 sweep arpeggio that is similar to the ones that occur during Steve Vai's *The Attitude Song*. Take this shape up and down one step at a time for added difficulty.



Fig 2: An example of economy picking in a scalar sequence.



Fig 3: Another example for scalar economy picking – it will help to control your down sweeps and inside picking.

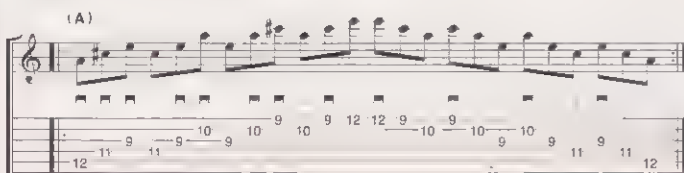
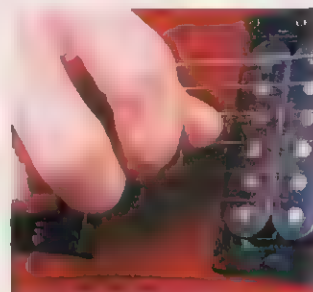


Fig 4: This encourages pick agility throughout the arpeggio shape as opposed to just blitzing up and down it! Also practise it as 4 notes per click for variety.



Lean the pick upwards for the 'pull' into the up stroke.



On the CD

TRACK 9

BYTES 1 & 2 Fig 1 played twice (100bpm 3 & 6 notes per click)

TRACK 10

BYTES 1 & 2 Fig 2 played twice (100bpm 3 & 6 notes per click)

TRACK 11

BYTES 1 & 2 Fig 3 played twice (100bpm 3 & 6 notes per click)

TRACK 12

BYTES 1 & 2 played twice (100bpm 3 & 4 notes per click)

The guitar used was a Casio (oh yes!) Strat copy
Guitars: Jason 'Sooty' Sidwell

Fretbuzz fun

Q I have a Fender Japanese Strat, which I bought second hand. I have tried to set it up as best I can using the information given in a recent issue of *Total Guitar*. My problem is that I am getting considerable fret buzz on the G-string, despite raising the height on the saddle to its maximum height. The stings are D'Addario XL 9's. There is some wear on the top frets, but the other strings do not appear to be affected. Any tips would be appreciated.

Lotty, Lincoln

Recheck the action at the nut, then the neck relief and finally the action at the bridge. If the buzz appears at the open G-string carefully examine the nut for wear. If it is worn, have it repaired or replaced professionally. If the buzz appears below the 7th fret, carefully recheck the neck relief for convex bow, it may be over-tight. Sometimes a buzz can appear overnight if changes in humidity bring a fret out from a slot. In this case, trace the high fret and gently reseal. Your letter doesn't give very much information but as always – if you are unsure of your abilities or experience take your guitar to reputable repair person for attention. A good set-up will cure it!

Bit more buzzing

Q I have recently purchased a brand new Epiphone Nighthawk Standard with which I have had a few troubles. After a while, the strings start to buzz quite a lot behind the nut. I can stop this by pressing them down for a while behind the nut but I was wondering if there was a more permanent solution to my problem. Secondly, when I set the pickup selector switch to the neck position, the sound totally cuts out when I have the coil tap facing downwards. Is this a design feature or a fault in the wiring I should get fixed?

Graeme McKerracher, Glasgow

Each pickup is designed to function with the coil tap selector in or out – so your guitar needs a repair! A buzzing nut is usually an indicator of a badly cut slot requiring attention from a repair person. The good news is that any new guitar is covered by a mandatory one-year warranty that the dealer is obliged to honour. Fundamental faults like these ought to have been detected by the dealer if the guitar was inspected before it was sold. However, some dealers skip this. Return the guitar to the dealer and politely but firmly ask for them to be repaired under warranty. In case of difficulty you could also try contacting the UK distributor for Epiphone and Gibson guitars:

Rosetti: 01376 550033

ASK THE EXPERTS

We're here to field all your questions on any guitar-related topic. Ask whatever you want if it's puzzling you. Email your questions to:

sian.llewellyn@futurenet.co.uk

Or write to: Don't Panic!, Total Guitar, 30 Monmouth Street, Bath BA1 2BW.

Strings

DIRECT

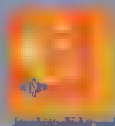
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Regular Slinky: 10-46, Power
Slinky: 11-48



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10-52, 10-56, 11-50, 12-52



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13-56



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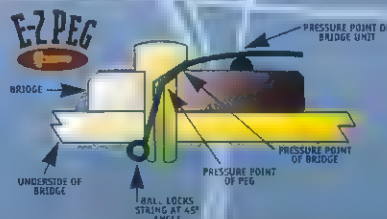
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**TOTAL
GUITAR**

THE TECHNIQUES SECTION



CLASSIC TRACK: THE BEATLES

With a memorable riff and melodic solo, *I Feel Fine* is a great song to learn.

p72



ADVANCED ROCK

Vai's monster solo on *Eugene's Trick Bag* is all the rage!

p84

CLASSIC TRACK: THE BEATLES

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TRACKS 23-25

I Feel Fine – a big number 1 for the Liverpudlians!

NOVICE: STRING BENDING

PAGE 81

TRACKS 26-27

String bending will be no problem after this column!

ADVANCED ROCK: STEVE VAI

PAGE 84

TRACK 29

After all the letters, here's Eugene's *Trick Bag* in full!

TV THEME: GRAN VALS

PAGE 91

TRACK 29

Tarrega's *Gran Vals*, as featured in the Nokia advert.

SPECIAL: STEREOPHONICS

PAGE 94

TRACKS 30-33

Just Looking – the latest single from the Welsh boys!

BLUES: JIMI HENDRIX

PAGE 96

TRACKS 34-35

Hendrix was a blues master as these four solos show!

JAZZ: MARTIN TAYLOR & BIRELI LAGRENE

PAGE 108

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Django Reinhardt in the bands of the masters...

ACOUSTIC: JIMMY PAGE

PAGE 114

TRACK 41

EFFECTS: DELAY

PAGE 118

TRACKS 42-45



BLUES

p96

Learn four monster Hendrix solos!

DON'T KNOW HOW
TO READ OUR TAB?
TURN TO PAGE 122
FOR A FULL
EXPLANATION



Bit of a monster issue this month with music for everyone! The Beatles, Stereophonics, Jimi Hendrix, Martin Taylor, Bireli Lagrene, Jimmy Page, the Nokia ad and features on string bending and using delay – so you've got lots of work ahead of you. Always keen to introduce you to new music, guitar concepts and ways to grow as a musician we at TG guarantee your improvement if you get stuck into this lot!

Jason

JASON SIDWELL
TECHNIQUES EDITOR



On the CD

TRACK 23

I Feel Fine – main riff
(open position versions)
BYTE 1 Open position D riff
BYTE 2 Open position C riff
BYTE 3 Open position G riff

TRACK 24

I Feel Fine – complete version

TRACK 25

I Feel Fine – backing track
courtesy of Total Accuracy

guitar – Richard Barrett



Stuart Bull – drums

Pete Adams – keyboards

Mick Ash – bass

The Beatles

I FEEL FINE

With a memorable riff and the first recording of guitar feedback, The Beatles created a UK Number One.

RICHARD BARRETT plays and JASON SIDWELL talks tech...

The Beatles circa 1964 – feeling fine, apparently.



Tones

The Beatles' guitar tones were quite simplistic but very effective, providing a major component to the band's sonic landscape. In recent interviews, George Harrison has talked about their equipment. "Those early sounds, I hated them. I was playing these Gretsch guitars through these Vox amps and they sounded so puny. We just hadn't developed sounds on our side of the water [in comparison to America]. Listening to James Burton playing those solos on the Rick Nelson records, and then we'd come up with this stuff – it was so feeble." To emulate their semi electric guitar tones use light compression, mild overdrive and the bridge or middle pickup with an increased bass EQ for a bigger tone.

ALTHOUGH available in America on *Beatles '65*, England's *Beatles For Sale* album didn't include *I Feel Fine*. It was a single instead. Recorded at Abbey Road studios on 18th October 1964 under the production of George Martin, the song went to Number One in the UK and the US during December 1964. While it is credited to Lennon and McCartney, the song was initially Lennon's composition created during a recording session for *Eight Days A Week*. In essence, it is a riff-based song mainly using the primary chords of I, IV and V from the key of G (ie G, C and D). The riff itself was apparently written a long time before and Lennon attempted to fit it into the songs on *Beatles For Sale* but the rest of the band refused. Thus *I Feel Fine* was born. "I told them I'd write a song specially for this riff," Lennon recounted. "We tried it and it sounded like an A-side so we decided to release it just like that."

INTRO STYLE

The song opens with a muted low A note from McCartney's Höfner bass and Lennon's Rickenbacker Capri guitar. Due to the recording

volume levels, Lennon's guitar started to feed back. "This was the first time feedback was used on record. I claim it for the Beatles, before Hendrix, before the Who, before anybody," he said. To emulate it without sheer volume (and angry neighbours, if attempted at home!), lightly touch the vibrating A string with a finger nail.

RIFF

The riff itself is based on the barre E7 shape for D7 (10th position), C7 (5th) and the resolving G7 (3rd) – see transcription. This is doubled by Lennon and Harrison (on his Gretsch) more or less throughout the piece. Apparently the riff was difficult for Lennon to play throughout, so the song was taped as a backing track to which he then added his vocal – so don't worry if you also have difficulty (check our open position version on page 74 for an easy alternative).

The bridge's use of Am and Bm alongside C, D and G makes things more interesting musically. Harrison's solo acts as an instrumental interlude utilising G minor/major pentatonic shapes with sliding thirds for a 'swung eighth' country feel. **TG**

I FEEL FINE

SONGSHEET

Intro D7 G7 G7

Verse 1 G7

Baby's good to me, you know she's happy as can be, you know

D7

She said so

Chorus D7 G7

I'm in love with her and I feel fine

Verse 2 G7

Baby says she's mine, you know she tells me all the time, you know

D7

She said so

Chorus D7 G7

I'm in love with her and I feel fine

Bridge G Bm C D

I'm so glad that she's my little girl

G Bm Am D

She's so glad, she's tellin' all the world that her...

Verse 3 G7

Baby buys her things, you know he buys her diamond rings, you know

D7

She said so

Chorus D7 G7

She's in love with me and I feel fine, mmm

Solo G7 D7

Repeat intro

Repeat Verse 2

Repeat Chorus I'm in love with her...

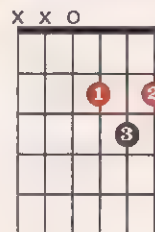
Repeat Bridge

Repeat Verse 3

Repeat Chorus x2 She's in love with me... (both times)

Outro G7 mmm...

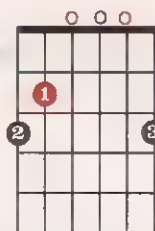
Fretboxes



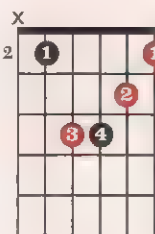
D



C



G



Bm



Am

These five chords are all you need if you want to do a simplistic guitar strumming version of the song. Although this may upset the Beatles purists (and the song is riff based, not strummed), it will enable you to sing and play comfortably as a one-man-band at parties!

FIG1: I FEEL FINE - main riff (open position version)

CD TRACK 23

This open position version of the famous Lennon riff will enable you to play the correct notes without straining your fretting hand with stretches or stamina inducing barre shapes. As with the correct shapes featured in the main transcription, attempt to sustain the notes where possible and use a

sound that uses mild overdrive with a little compression and boosted low EQ (don't overdo the EQ otherwise you'll be too boomy!). This should enable you to emulate the general characteristics of semi solid guitars like Lennon's Rickenbacker and Harrison's Gretsch on conventional solid-body electrics.

I FEEL FINE
WORDS AND MUSIC BY JOHN LENNON & PAUL MCCARTNEY
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THE BEATLES: I Feel Fine - complete transcription

CD TRACK 24 »



THE BEATLES: I Feel Fine - complete transcription (cont...)

CD TRACK 24 »



Verse

G7

1. Ba - by's good says to me, you know she's hap - py as can be,
 2. 4. (B) Ba - by says she's mine you know she tells me all the time.

D7

— you know she said so.
 — you know she said so.

Chorus

C

G7

I'm in love with her and I feel fine.

Bridge

G

Bm

C

D

I'm so glad that she's my lit - tle girl.



» THE BEATLES: I Feel Fine – complete transcription (cont...)

CD TRACK 24 »

(Verse)

G **Bm** **Am** **D**

She's so glad, she's tel - lin' all the world, (3.5.) that her ba -

Verse

G7

by buys her things you know, he buys her dia - mond rings—

D7

you know, she said so.



THE BEATLES: I Feel Fine - complete transcription (cont...)

CD TRACK 24

Chorus

To Coda

Chorus musical notation for guitar. The melody is in treble clef, key of D major. Chords indicated: D, C, G7. Lyrics: She's in love with me and I feel fine. Mmm.

Guitar fretboard diagram showing fingerings for the chorus melody and accompaniment.

Solo

Solo musical notation for guitar. The melody is in treble clef, key of D major. Chord indicated: G7.

Guitar fretboard diagram showing fingerings for the solo melody and accompaniment.

Musical notation for guitar. Chord indicated: D7.

Guitar fretboard diagram showing fingerings for the melody and accompaniment.

Musical notation for guitar. Chords indicated: C7, G7.

Guitar fretboard diagram showing fingerings for the melody and accompaniment.

» THE BEATLES: I Feel Fine – complete transcription (cont...)

CD TRACK 24

D.S. al Coda

G7

♠ Coda

Outro / Chorus

G7

fine.

D C

She's in love with me

G7

and I feel fine.

Mmm



I FEEL FINE (LENNON/MCCARTNEY) IS FROM THE BEATLES 1962-1966

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NEARLY every rock or blues guitarist uses string bending as an integral part of their technique, to provide a vocal quality to their playing. Listen to any well known rock or blues guitar player from Buddy Guy to Noel Gallagher and you'll hear string bending in all their solos.

Most commonly, bends occur from one note to the next highest pitch within a scale. In rock and blues playing, this takes the form of the pentatonic scale and certain notes from it (see fretbox). To physically bend a note, fret normally and then push it skywards (for high strings) or pull it towards the floor (for low strings). However, if you're executing a bend with the third or fourth finger, use other fretting fingers as well to reinforce the bend. Ignoring this advice will either mean that your bends won't reach the correct pitch or you may induce painful finger/hand strain. Avoid bending using just one finger initially – it's difficult!

TOP BENDS

Below is a description of the main types of bends used in rock and blues. All of these are featured in the main CD track *Bending Bonanza*. At first, try each of the bends separately over the backing track provided to get the feel of them.

1. Rising bend. Repeatedly pick the string whilst bending it up very slowly. This technique is often used by rock bands from Thin Lizzy to Metallica. It's a good bend to learn initially, as you can hear the note gradually bend into tune. Use finger 3 with fingers 1 and 2 supporting behind.

2. Choke bend. Bend the note, then 'choke' the sound by letting the right hand mute the strings. This gives a staccato sound favoured by blues players like Buddy Guy and Freddie King. This technique was copied later by players like Clapton and Beck. Because it's so short, the pitch is less exposed – this is one of the easiest bends to use at first without worrying about pitch. Use finger 3.

3. Teasing bend. Use several very small bends before fully bending the note to pitch. This creates a speaking effect – much used by blues players like BB King and Gary Moore. Use finger 3.

4. Hold bend. Bend the note slowly until it's in tune – then hold it there. Although it's the easiest sounding bend, it's tricky to get and keep the note in tune. Try it and see! A favourite technique used by guitarists Larry Carlton and Carlos Santana, as it suits their long sustained tone. Use finger 3.

5. Release bend (also known as a **pre-bend**). Bend the note up without picking it – then pick and slowly release it. This is a way of making a note go down in pitch. Don't try this one until you've perfected the **hold bend** or you'll be starting from an out of tune note. This bending technique is often used by David Gilmour and Ritchie Blackmore. Use finger 3.

6. Up down bend. Bend the note up and without repicking it, let it down again. This is one of Mark Knopfler's favourite tricks. Use finger 3.

7. Double bend Hendrix loved to use this one. Bend the note up, let it down, and then bend it up again – but only pick the string the first time. It's best to use finger 3.

8. Waver bend. Bend the note up and then very slightly lower and raise it repeatedly. Paul Kossoff and Peter Green remain the unsurpassed masters of this technique. Use finger 3.

9. Unison bend. While bending a note, fret and play the same note on the next string – or alternate between the two. Chuck Berry pioneered this technique, but everyone from the Sex Pistols to Nirvana has copied it since. Use finger 3 or 4.

10. Harmony bend. Bend a note while playing or holding a different note higher in the scale. This enables you to have a great country rock sound, as used by players like Albert Lee and Jerry Donahue. Barre top two strings with finger 4 and bend up with finger 3.

It's of vital importance to practise bends in a range of different keys, because the amount of finger pressure required will vary according to the fretboard position. If you spend enough time perfecting all of these bends in all keys, after a while you will be able to incorporate them into your playing without even giving it conscious thought, you'll just *know* when to bend. **TG**



On the CD

TRACK 26

Bending Bonanza – demo track

TRACK 27

Bending Bonanza – backing track

Guitars: Richard Barrett



Fretboxes



D Pentatonic minor scale

D pentatonic minor scale. The notes coloured green are the best ones to bend.



Tips

Practise

A good way to perfect your bending technique is to fret the higher note first, and then (in the privacy of your own bedroom of course!) sing this note. Then bend the string until it reaches the note you are singing. By comparing the bent note to the original fretted note you can hone your accuracy better. Alternatively, you can do this comparison simultaneously by getting a friend to play the true fretted note as you bend into it. Ultimately, the important thing is to listen to your bend's accuracy for correct intonation – there is nothing worse than string bending that is out of tune to rest of the band!

FIG 1: Bending Bonanza

CD TRACK 26

A7

D7

A7

E7

D7

A7

D

E7dim

E7

Bending Bonanza features just about every kind of bend known to man. Each type of bend is numbered individually, and you should practise each one

separately before attempting to play the whole solo. To accompany the notation, listen to the CD and read the previous page's text for more info.

On the CD

TRACK 28

Eugene's Trick Bag
— complete version

Guitars: Steve Allsworth

Talk & tone



The film *Crossroads* (1986) pays homage to blues genius Robert Johnson, who allegedly sold his soul to the Devil at a Mississippi crossroads in return for his profound blues guitar ability. Ralph Macchio is Eugene, a young classical player who goes in search of the roots of the music he loves – the blues. With the help of harp player, Bluesman 'Blind Dog' Fulton, (who made a similar satanic deal) they go in search of the 30th Johnson song. At the climax, Eugene engages in a head to head with Satan's last victim, Jack Butler (Steve Vai), in order to save Fulton's soul. All seems lost until he pulls off *Eugene's Trick Bag*, sending Beelzebub packing!

Tone

The piece was recorded at the time when Steve Vai used Charvel/Jackson superstrats through Carvin amps and features quite a clean tone. Use a guitar with a bridge humbucker and back off the guitar's volume during the intro for a cleanish tone. For the main section (bar 16 onwards) turn your volume back up to achieve the necessary moderate-to-heavy distorted tone.

Eugene's Trick Bag

STEVE VAI

STEVE ALLSWORTH transcribes and plays the famous good-versus-evil guitar duel at the end of the film 'Crossroads', without a thought to the cost of his soul...

UNFORTUNATELY for Steve Vai fans, there is no commercially available recording of *Eugene's Trick Bag*, as Ry Cooder never included it on the original soundtrack album. So the only reference point is the film itself – and that plays almost a semitone sharper than concert pitch, making it sound even more devilishly difficult (it clocks around 160 bpm in the film!) So for practical purposes, we've transcribed it from the film at its 'original' pitch of A minor. While the track is to be played rubato (freetime), it will need a lot of practice to achieve good results.

The rapid four-note trill at the start requires a great deal of stamina on your part. You might wish to avoid hours of legato practice by tapping the C at the 5th fret with your picking hand's middle finger, and playing the remaining notes conventionally with your fretting hand.

Bars 9-15 feature classically-inspired arpeggios favoured by shredders the world over. Although many guitarists would prefer to sweep-pick this section, Steve uses a combination of alternate-picking with occasional hammer-ons and pull-offs which give more clarity to the mild overdriven tone.

THE FAMOUS BIT

The most recognisable part of the piece is at bars 16-20 where you'll need to use strict alternate-picking – no mean feat at 150 bpm, especially when crossing strings (bar 19). This is Steve's fingering for the passage, but feel free to find a method that you feel comfortable with.

Bars 21-22 are typical 'Vai-isms' – sliding diatonic thirds and polyrhythms created by the three against four feel. Bars 23-34 are possibly the most challenging in the entire piece (gulp!). The gymnastic position shifts, often in excess of 12 frets, are *very* hard to play accurately. To achieve them, look where you're about to slide next while playing each four-note pattern. This can be rather dizzying, but you'll get a feel for the distance of each slide with practice. Also, lightly palm-mute the top two open strings for maximum clarity. This section culminates in a big diminished run that again requires slight palm-muting. Power chords are followed by rapid alternate picking, which leads into another Vai trademark lick in bar 37. The idea is to play the same note in several positions to highlight the tone changes of each string.

THE END

The final section begins in bar 38 with a climatic A harmonic minor run which uses a repeating



Forget about Eugene (or the Devil), Steve Vai's got the biggest trick bag on the block!

pattern spanning almost 3 octaves. The final part calls for some strenuous bends in bar 40, ending on a top A. This is feasible if you place your fretting finger on the farthest polepiece of the neck humbucker (if you have one) and scoop up to the note using the whammy bar. Obviously, this note doesn't sound as 'true' as a conventional fretted note, so Vai augments it with an overdubbed lower C# and A.

For those without a 24 fret facility, the final two bars are near impossible unless the last three notes are played as pinched harmonics. Play the 13th, 16th, and 17th frets with your fretting hand and perform the picking hand pinch harmonics at the 'virtual' frets of 25, 28 and 29, respectively. The top E in bar 39 can simply be bent up a tone from fret 22. Good luck, you're going to need it! **EG**



STEVE VAI: Eugene's Trick Bag ~ complete

CD TRACK 28

NC

As fast as possible

x5

rall

♩ 130

Am

E7

a tempo

P

A7

Dm

G#dim7

Am

a tempo

PM

Increase PM

rit

» STEVE VAI: Eugene's Trick Bag – complete (cont...)

CD TRACK 28

E **Am**
♩ = 130
a tempo

14 13 17 13 16 15 17 15 13 17 15 13 17 15 13 16

2 1 4 1 3 2 4 2 1 4 3 1 4 3 1 4

A **Am** **Dm** **G7** **C**
8va

14 14 17 14 17 15 13 17 14 15 19 17 15 18 17 15 17 16 15 18 17 15 17 15 13 17 15 13 16

2 2 4 2 4 3 1 4 1 1 4 2 1 3 2 1 3 2 1 2 3 2 1 2 3 4 2 1 4 2 1 3

F **G#dim7** **Am** **E7**
(8va)

15 14 17 14 18 17 15 17 13 16 18 15 17 14 17 16 17 16 17 15 14 15 14 12 14 12 10 12

2 1 3 1 4 3 1 4 1 3 4 2 3 1 3 2 2 1 2 2 1 2 2 1 2 2 1 2

E7 **E**
(8va)

10 9 10 9 7 9 7 5 7 5 4 5 7 4 5 0 7 4 5 0 7 4 5 0 7 4 5 0

2 1 2 2 1 2 2 1 2 2 1 2 4 1 2 0 4 1 2 0 4 1 2 0 4 1 2 0

B/E **D/E** **A/E** **E** **D/E**
(8va)

7 4 5 0 14 11 12 0 17 14 15 0 12 9 10 0 19 16 17 0 7 4 5 0 17 14 15 0 5 2 3 0

4 1 2 0 4 1 2 0 4 1 2 0 4 1 2 0 4 1 2 0 4 1 2 0 4 1 2 0

† = Note played on neck pickup pole piece
†† = guitar 2 overdub (notated in italics)

Gran Vals

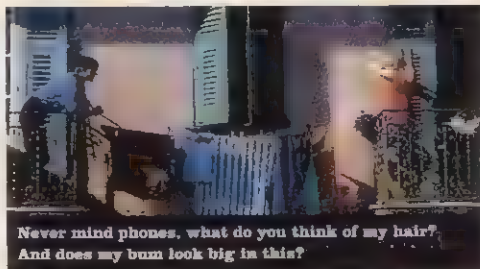
FRANCISCO TARREGA

By using classical music, TV advertisers get to present their products with sophistication and style. **JASON SIDWELL** discovers that this means you lot want to learn it...

THE recent spate of adverts for Nokia's mobile phone range has featured an enticing classical guitar piece that many of you seem keen to learn. Granting your request, we've transcribed this piece – *Gran Vals* by Francisco Tarrega.

Largely responsible for the widespread use of the classical guitarist's foot stool for improved sitting posture, Tarrega (1854-1909) also contributed many arrangements and new compositions to the repertoire. Among the most famous of these are *Adelita* and *Recuerdos De La Alhambra* (*Memoirs Of The Alhambra*) the latter reputedly responsible for a young John Williams dedicating himself to the guitar.

Gran Vals is a waltz piece in 3/4 time and clocks in at a brisk 205 bpm, so take it slowly as



Never mind phones, what do you think of my hair?
And does my bum look big in this?

your hands need to become used to the shapes and position shifts. In particular, watch out for the pull-offs in bars 13-15 and tricky chord shifts in bars 26-27. Use the ring finger (a) for the melody and index and middle fingers (i & m) for the inner diad accompaniment on beats 2 and 3. **TC**

On the CD

TRACK 29

Gran Vals – complete

The guitar used was a Godin ACS electric/MIDI classical. Reverb was added at mixdown.

Guitars:

Jason 'it's for you-hoo' Sidwell

Tips

Gran Vals is a good example of a piece featuring three clear parts. These are the melody line, the diads (two notes) and the bass line. Balancing the dynamics between these may take some time, as the melody should take precedence without drowning the diads or bass line. Aim for a round tone with a good balance between nail and skin.

FRANCISCO TARREGA: Gran Vals

CD TRACK 29 »

♩ = 205

A **A6/E** **A6**

Ama7/E **Ama7** **A/E** **Bm**

E9 **E9/B** **E7/6**

FRANCISCO TARREGA: Gran Vals (cont...)

CD TRACK 29

Sheet music for Francisco Tarrega's *Gran Vals* (continued), featuring guitar techniques and chord progressions.

System 1:

- Chord:** E7
- Techniques:** *p.* (piano), *P* (palm mute)
- System 2:**

 - Chord:** A
 - Techniques:** *p.* (piano), *NH* (natural harmonics), *S* (sustained)
 - System 3:**

 - Chord:** A6/E
 - Chord:** A6
 - System 4:**

 - Chord:** Amaj7/E
 - Chord:** Amaj7
 - Chord:** A
 - Chord:** D6/9
 - System 5:**

 - Chord:** D6
 - Chord:** Bm
 - Chord:** Dm
 - Chord:** A/E
 - System 6:**

 - Chord:** B/E
 - Chord:** E7
 - Chord:** A



On the CD

TRACE 30

Just Looking – verse

TRACE 31

Just Looking – chorus

TRACK 32

Just Looking – complete

TRACK 33

Just Looking – backing track

Guitars and backing
– Kit Morgan

The guitar used was a Gibson ES335 through a Line 6 Flexitone amp.

Competition



TAB BOOKS!

We've got five copies of the tab book of Stereophonics' Performance And Cocktails, courtesy of Music Sales Ltd (01284 725725), to give away. To stand a chance of winning, simply tell us which country Stereophonics hail from. Send your entries on a postcard to: I'd Like Some Stereophonics Please, Total Guitar, 30 Monmouth Street, Bath, BA1 2BW. The Closing date is 19th May.

Just Looking

STEREOPHONICS

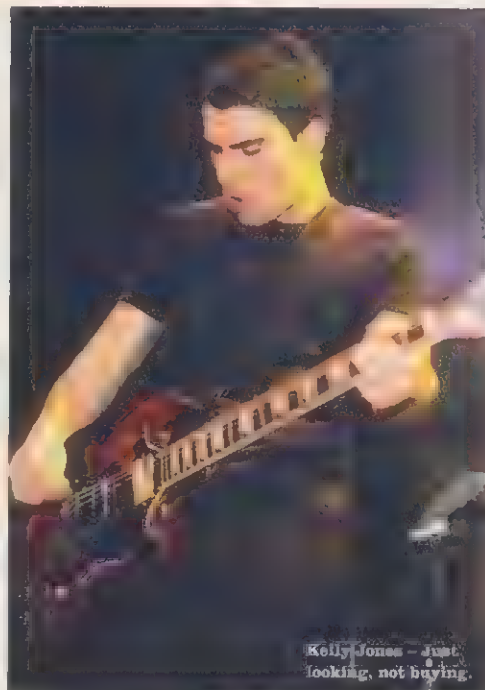
Since their debut album, Stereophonics have been hot property. KIT MORGAN transcribes their latest single, taken from their second album and finds their more contemplative side...

JUST *Looking* is in the key of G, although if you try playing along with the original, you'll notice the band are tuned slightly sharp, so raise your tuning slightly from concert pitch. It begins with solo guitar for four bars, which repeats to form the first part of the verse (fig 1). The opening bend in the first bar should be played using your fourth finger on the third fret of the second string, while your second finger takes on the semitone bend on the third string. In fact, on the record, you can just hear this finger (probably accidentally) catch the fourth string as well, as it bends the note upward. I suspect that this part may have been plucked using the thumb and first finger, as there's a 'soft attack' to the notes which is hard to achieve with a pick. The guitar sound is fairly clean, only breaking into distortion slightly when he plays the strings with more force. To achieve this, use the middle position on your guitar's pickup selector, choose a 'crunch' setting on your amp, then slightly reduce the guitar's volume for a cleaner sound.

THE CHORUS

The chorus kicks in after verse two, with loads of guitars! We've transcribed the most prominent part, which uses a heavy tube-type overdrive. The second time through the chorus, there's a bass note run down, meaning you'll play C add9, G/B and G/A before resolving to the next verse's G chord.

Another verse and chorus, then there's a middle section which we don't have room to print but is easily explainable. It's a two-bar phrase with the first bar being Cmaj7. Move this two finger shape up two frets for the second bar's D6 add 4 (a complicated name but a nice chord!). This



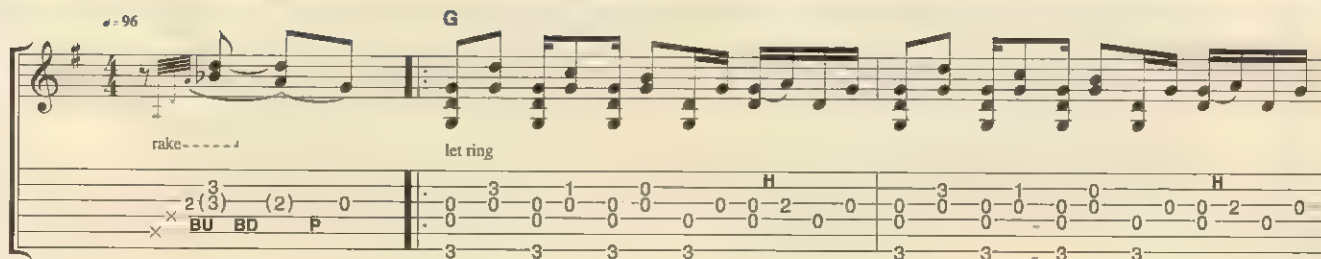
means finger 3 is on string 5, fret 5 and finger 2 is on string 4, fret 4 with strings 3 and 2 left unfretted. The strings are plucked individually and slightly palm-muted; repeat this three times (six bars), then it's an open position Em7-D/F#-G-A5 for two bars. After this, there is a double chorus, another verse (during which the volume decreases) and finally the last chorus, by which time all that's left is that enigmatic voice and a 'tickled', lone guitar. It's a great song so get cracking! **mc**

JUST LOOKING

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STEREOPHONICS: Just Looking - verse

CD TRACK 30 »



» STEREOPHONICS: Just Looking – verse (cont...)

CD TRACK 30

C

Am7

Fadd9/C

These eight bars don't feature any tough chords but listen carefully to the CD for the correct rhythm needed to play them authentically!

STEREOPHONICS: Just Looking – chorus

CD TRACK 31

G5 **Cadd9**

G5 **C** **Cmaj7**

Again, nothing too tricky here but watch for the rhythmic push on the C chord in the first and third bars to propel the song along.



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On the CD

TRACK 34

Hendrix-Style Blues – 12 bars
played four times

TRACK 35

Hendrix-Style Blues
– backing track

Guitars, Pod Pre-amp & backing:
Richard 'Strat monster' Barrett



Tips

Gear and tone

The majority of Hendrix's music was performed on a normal right-handed Fender Stratocaster. One of the few modifications he made to it was putting the strings on in reverse order and turning the nut around in order to wear the guitar upside down. This meant the guitar's controls were at the top and not the bottom as usual. Preferring sets of .010 gauge strings, he detuned down a half step to Eb for a looser feel (and possibly easier on the vocals). For amplification, Hendrix opted for Marshalls – usually three 100 or 200 watt Plexi heads with six 4x12 cabs for a huge wall of sound. Apart from the guitar and amps, quite a significant element of the Hendrix sound came from the 'Fuzz Face' style distortion unit he favoured for dirtier sounds. Playing a fast run on the lower strings through one of these units is like trying to run through water, but you'll recognise the sound immediately with its softer attack and 'blooming' sustain differing from the modern rock/metal tones. Avoid modern/bright delay/reverb effects, but a short slapback can give a nice 'big-PA-system-outdoors' type ambience.

Jimi Hendrix

BLUES STYLE

RICHARD BARRETT looks at how the blues roots of this legendary guitarist showed themselves in the various facets of his playing, with four truly awesome solos on CD!

THOUGH he is undoubtedly a pioneer of rock guitar, with his distorted tone and use of controlled feedback through a wall of Marshall stacks, Jimi Hendrix was initially inspired to play the guitar by Muddy Waters, Buddy Guy and BB King. But he progressed far beyond simply copying the style of his favourite players – echoes of the blues can be heard in Jimi's phrasing throughout his career. In the example solos, I have tried to capture some of the diverse elements of his style.

FIG 1 – 1ST SOLO

This demonstrates Jimi's approach to a 'straight' blues like *Red House*. After a Robert Johnson inspired intro, the A blues scale forms the basis of this solo, using lots of quarter tone bends – in fact, just about every time there is a C natural. Little flurries of triplets were a Hendrix trademark and they feature here in bars 6 and 9. Bar 10 features four quavers squashed into the space of three. Tricks like this can give a more 'free form', expressive quality to solos. The closing bars give a hint of Jimi's unique chordal accompaniment style.

FIG 2 – 2ND SOLO

While on tour with Curtis Mayfield and Bobby Womack, Jimi picked up on their lead/rhythm accompaniment techniques and made them his own, resulting in tracks like *The Wind Cries Mary* and *Little Wing*. This solo mixes a few single note phrases with some typical double stop patterns, straddling both major and minor tonalities. The chord pattern in bar 3 features what sounds like embellished bar chords, but actually uses the fretting hand thumb for the sixth string, as Jimi does on *Hey Joe*. If your thumb won't reach, it's still possible – though a little trickier – with conventional fingering. A subtle phase/flange effect or a Univibe, if you're lucky enough to own one, can add an extra dimension.

FIG 3 – 3RD SOLO

This style of soloing featured on many of Jimi's rockier tracks, like *Foxy Lady* and *Purple Haze*. Still derived from blues roots, the vibrato and string bends demonstrate a rockier, more 'performance conscious' approach. Extra string noise is not a problem, as it helps give the impression of a loud, uncontrollable amplifier. Bars 8, 9 and 10 show a little of the flashy approach that was to be taken on board by rock guitarists, finishing with a characteristic open position E



Jimi Hendrix – A pretty good guitarist by all accounts!

blues run and a long trill on the fourth string.

FIG 4 – 4TH SOLO

It's no holds barred with this frantic demonstration of the kind of special effects Jimi would often produce live, on tracks like *The Star Spangled Banner*, *Machine Gun* and the extended *Wild Thing*. He uses a wah, lots of distortion and the tremolo arm also takes a bit of a hammering. The notation here should really be treated as a guide only, as it would be an extremely complicated business to work out the exact position of the tremolo and wah pedal at any given time. Given the spontaneous element of this and many of Jimi's performances, it would miss the point somewhat. While this is possibly the most outlandish Jimi got, remember it's still the blues! **TG**

CD TRACK 34

Using the neck pickup and a slightly distorted tone, this solo demonstrates Jimi's approach to a slow blues. Notice slides, triplet flurries and wide bends.

CD TRACK 34 *n*

» **FIG 2: SECOND SOLO (cont...)**

GD TRACK 34

The musical score for "The Rose Tree" is presented on a single staff with a treble clef. The key signature is one sharp (F#), and the time signature is 4/4. The melody is written in a simple, folk-like style. Below the staff, a guitar fretboard diagram is provided, showing the fingerings for the right hand (BU, P, S) and left hand (BU, H) across the strings. The fretboard diagram is divided into two systems, each corresponding to a measure of the music. The first system shows the right hand playing the first four strings (BU, P, S) and the left hand playing the first two strings (BU, H). The second system shows the right hand playing the first four strings (BU, P, S) and the left hand playing the first two strings (BU, H). The fretboard diagram is a simplified representation of the guitar, with the strings numbered 1 to 6 from top to bottom. The frets are indicated by numbers 1 through 15. The right hand (BU, P, S) is shown with a 'BU' (Bass Up) or 'P' (Pick) or 'S' (Strum) symbol above the string number. The left hand (BU, H) is shown with a 'BU' (Bass Up) or 'H' (Harmonics) symbol above the string number. The fretboard diagram is a simplified representation of the guitar, with the strings numbered 1 to 6 from top to bottom. The frets are indicated by numbers 1 through 15. The right hand (BU, P, S) is shown with a 'BU' (Bass Up) or 'P' (Pick) or 'S' (Strum) symbol above the string number. The left hand (BU, H) is shown with a 'BU' (Bass Up) or 'H' (Harmonics) symbol above the string number.

Using a light phasing effect with the neck pickup, this example features double stops, whole and partial chords and major/minor pentatonic licks.

FIG 3: THIRD SOLO

CD TRACK 34 [illegible]

» FIG 3: THIRD SOLO (cont...)

CD TRACK 34

12 15(17) 12 15(17) 12 15(17) (15) 13 13 13 7(9) 5 5 8 7 5 7 5 5 1/4

BU BU BU BD P BU H P

A D Ebdim tr

7 5 7 5 7(9) 5 7(9) 5 P BU BD P H P

2(4) (2) 0 0 (2) 0

Using the bridge pickup with distortion, this solo shows Hendrix's flashier elements with wide vibrato and string bends, rapid fire phrasing and trills.

FIG 4: FOURTH SOLO

CD TRACK 34 »

A tr

w/mild whammy abuse

13 13 13 0 P H 12 (0 12)

w/whammy abuse w/wild whammy abuse bombs away!!!!

8 D

BU 20(22) BU (22) BU 20(22) 20 19 17 H 19 P 17 20



• FIG 4: (cont...)

CD TRACK 34

[illegible]

Make sure you've stretched your strings properly for this! The notation is more of a guide than anything, so listen closely to the CD if in doubt.

Meeting Of



Martin Taylor teamed up with his gypsy soulmate, Bireli Lagrene, for the ultimate jazz gig of the year. DOMINIC PEDLER was left suitably awestruck by his encounter with the Django dream team.

The Spirits

Martin Taylor

He's Britain's greatest jazz guitarist – but he doesn't like the word 'jazz'. DOMINIC PEDLER quizzed this great talent.

PERHAPS the perfect example of Martin Taylor's stage versatility is that he should be a few minutes late for our interview after being detained on a rather unusual session. This is with Bill Wyman, recording a secret musical present for his wife Suzanne, explained Britain's greatest jazz talent, reaffirming his reputation as the ultimate guitar chameleon who revels in his constantly changing musical backdrop. "It was a private version of a movie theme she likes, and which Bill will turn into a surprise CD!"

Of course, the canny ex-Rolling Stone, who knows a good thing when he sees one, had already collared Taylor's astounding guitar playing for his own solo R&B project. And, as well as stealing the show on Wyman's 1998 release *Anyway The Wind Blows*, Taylor joined the European tour last winter, going head-to-head with country maestro Albert Lee, for a nightly guitar extravaganza blending country, jazz, blues and R&B.

But wait a minute. Aren't we talking about *the* Martin Taylor? The 42-year-old jazz legend, famous for everything from ultra-melodic modern Django Reinhardt lines to virtuoso fingerstyle – not forgetting the notorious 'Papa – Nicole' Renault Clio ad where? The name's...

ON THE ROAD

"The tour with Bill was like a bit of a holiday," quips Taylor. "But I admit it's rather hard to switch straight back into a jazz duo or do a solo fingerstyle gig. I'd like to have a bit more of a gap to get my head into it – but it certainly makes life interesting."

But there's no gap for Taylor on this particular night as he prepares for a high-profile tour mixing tributes to Django together with his own contemporary jazz vision as part of a dream duo with his Euro-soulmate, Bireli Lagrene.

But, amusingly, his first solo on the opening *Stamping At The Savoy* has a distinctly cool, blues edge to it. A hangover from the Wyman gig, we later cheekily suggest? "Maybe! But there's a big blues influence in my playing," explains Taylor. "I don't think you can play jazz unless you can play blues. Without that element it can sound clinical and lack soul. I actually started out listening to Big Bill

Broonzy and all the Delta players before getting into the music of Tatum [the jazz pianist], Django and Barney Kessel," he continues.

Sure enough, despite his heavyweight jazz pedigree, Martin Taylor is the ultimate 'non-purist' who, refreshingly, sees all music as connected. "I don't really like the term 'jazz,'" he says controversially.

"It has certain connotations and can frighten a lot of people away. You get people who say they don't like jazz but when they come and hear it, they really like it. I try to avoid calling it anything."

THE JAZZ PLAYER

But it was clearly the most soulful of modern jazz as Taylor spaced spectacularly alongside Bireli Lagrene that evening. A few days later, it was 'all change' (once again) as he tackled New York's Carnegie Hall for a sole tribute to violin legend (and former Django Reinhardt collaborator), Stephane Grappelli. But then, for much of the early '80s, Taylor played guitar in Grappelli's band (not forgetting the *Reunion* album in 1993), just one of the many challenges which has seen him tackle everything from solo fingerstyle through to full-symphony orchestra. And if he had to pick just one format for the rest of his days?

"I hope I'm never forced to choose! But I'd probably pick solo

fingerstyle. It's very fulfilling to carry the whole thing off on your own. And, in a sense, I had to relearn the guitar all over again to be able to do it. I do see that as an achievement." Just check solo Taylor albums like *Artistry* (1992) and *Portraits* (1996) to see what he means. Yet, ironically, to the average 'man-in-the-street', Martin Taylor's biggest achievement is the slick noodling on the cult Renault Clio television commercials.

The tune, entitled *Johnny And Mary*, which backs the saga of the lovely Nicole and her dodgy Papa, even got the full Taylor treatment on *Spirit Of Django* (1994), arguably his most essential release to date in a band format. Taylor is suitably amused by the impact

it's got, actually. "I started getting people buying my records and coming to my gigs on the back of it. I thought it would be interesting to see how many of these fans come back again."

We suggest to Martin the irony that our CD of that debut album even sports a record company sticker bearing the words "Contains the Renault Clio music" rather than, we suggest, "Contains the most mindblowing version of Django's *Minor Swing* you'll ever hear!" But that's good business," remarks Taylor, who has been earning a living from music since the age of 12. "You can love playing the guitar – but you've got to make it work for you." And Taylor's guitar playing sure works for us, just fine. **TC**



Martin Taylor's Yamaha signed by Chet Atkins.

Bireli Lagrene

20 years ago this man was hailed as the reincarnation of Django Reinhardt.

DOMINIC PEDLER finds out why.

Does God-given guitar talent exist? Well, listen to the tale of Bireli Lagrene. Born in a gypsy caravan in 1966, the child prodigy stunned the European jazz world when as a tiny four-year-old, he gave his first concert, reeling out note-perfect renditions of his spiritual hero, the original Euro-picker, Django Reinhardt.

"But I would work at it!" Lagrene, now 33, tells us as we question his need to really graft his guitar craft like us mere mortals. "I would sit down and learn Django's lines exactly off the record, and even try and grasp Stéphane Grappelli's violin solos note-for-note. I was crazy!"

WE'RE ALL CRAZY NOW

It was a case of still crazy when, barely into his teens, Lagrene recorded his debut album while barely able to see over the top of his Maccacferri acoustic. Yet the giggles that greeted the cover shot of *Bireli's Swing* were soon wiped off when the needle hit the vinyl, unleashing the kid's simply scary technique.

That was 20 years ago. A dozen albums on, Lagrene's vision has moved from awesome acoustic reverence to contemporary electric explorations at the very frontiers of modern jazz. "The guitar is still a challenge for me," he insists. "There are a lot of great guitarists, and the secret for me is to work on finding my own voice. I've made a conscious effort to do that at every stage."

As well as his teasing 'outside' note selection (see private lesson, pg. 2) and his trademark tricks (which include lightning runs while detuning the low bass strings), Lagrene stresses one particular secret weapon: "I've always played a lot of bass since 1982 when I first heard Jaco Pastorius with Weather Report. The fallen bass genius briefly teamed up with Lagrene in the '80s before his tragic death.

The bass forced me to think harmonically in different ways and also made me use my pinky and to improve my technique generally," he adds. That total jazz technique has been showcased on Lagrene's modern jazz classics, such as *Standards* (1992) and *Live At Marciac* (1994), and, on stage, with names such as Stéphane Grappelli, Larry Coryell, Al Di Meola and even Jack Bruce and Ginger Baker.

But Jaco aside, it is Martin Taylor who represents Lagrene's favourite collaborator. "It's just a treat to play with him. I learn things when I watch and file it away in my brain to use another day. We have a special telepathy: we can pick almost any tune and the spirit is there."

When it comes to pure, unrestrained improvisation, Bireli remains in awe of only one guitarist: Django. "Wes Montgomery said that no player really improvises more than 60% of the time and, for the rest, they fall back on familiar licks, runs and patterns," Lagrene explains. "But Django was an exception. He never played the same thing twice."

Lagrene's unflinching idolatry was best recently captured on *My Favourite Django* (1995), though this is a modern, all-electric interpretation of the late Belgian's music. Surprisingly, Lagrene has no plans to return to his unplugged roots – not seen now since 1990's *Acoustic Moments*. "Even that was a one-off. If the record company hadn't asked me, I don't think that I would ever have recorded another acoustic album again," confides Lagrene. "In a way I was fed up with it. I wanted to play something else. And the acoustic is hard to play; you have to be so precise. The electric is a little easier," he says – as if he were a run-of-the-mill bedroom guitarist!

Whatever the six string (and it's currently a Gibson Super), watching Lagrene is a humbling experience as he takes the listener from sheer wonder and awe – right through to blind envy. But wait! All is not lost on this particular night at London's Pizza Express. Having taken *All The Things You Are* to previously uncharted territory by summoning every guitar trick (not yet) in the book, the number comes to an abrupt end during the closing tag.

"I forgot how the melody goes!" announces a sheepish Bireli temporarily breaking the spell over his audience. I wonder. For while Bireli later confided to TG that he'd momentarily lost concentration, we suspect a cunning plan to show that, while his guitar playing may be from another planet, Bireli Lagrene is human after all. **TG**



Minor Swing solos

The spirit of Django lives on in the phenomenal playing of Martin Taylor and Bireli Lagrene. DOMINIC PEDLER saw how they nail those haunting minor chord changes.

The late, great Django Reinhardt (1910-1953).



OBVIOUSLY, it was too good an opportunity to miss. Arguably Europe's two finest jazz guitarists with their f-hole guitars and the amps turned on. So we collared Martin and Bireli for an insight into their favourite subject – the legacy of Django Reinhardt. We asked them to take turns in soloing over the

late gypsy's famous standard, *Minor Swing* while the other chord comped. First they played over a simple minor II-V-I progression (Bm7b5-E7-Am7) for a taster of their approach. While both 4-bar examples (figs 1 & 2) are technically undemanding phrases, the lines feature some unusual 'outside' scale tones to challenge the listener.

The 16-bar *Minor Swing* progression is perfect for honing gypsy chops. The A natural minor scale (A B C D E F G) should be your main reference point when aiming to target chord tones – for example, F is the minor 3rd of Dm for the change to the IV chord. Theory also confirms the use of A harmonic minor (A B C D E F G#) for scale runs over E7 (chord V), with the G# note being the 3rd of the E7 chord. Both solos were improvised yet feature melodic variety throughout. Indeed, a blend of scales, arpeggios and chromatics lend a contemporary flavour while never straying far from the gypsy-jazz roots "I always have in my mind: what would Django have done when playing this and what would have influenced him?" explains Taylor. "Django developed a lot in his career and if he'd lived to hear someone like Pat Metheny, he would have been inspired." **TC**

On the CD

TRACK 36

Martin Taylor's II-V-I solo (fig 1)

TRACK 37

Bireli Lagrene II-V-I solo (fig 2)

TRACK 38

Taylor's 16-bar solo (fig 3)

TRACK 39

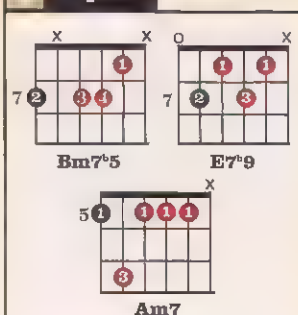
Lagrene's 16-bar solo (fig 4)

TRACK 40

Solo backing track

Guitars: Pete Callard

Tips



These three chords represent the II-V-I sequence as featured prominently in the following examples.

FIG 1: Martin Taylor's II-V-I solo

CD TRACK 36

FIG 1: Martin Taylor's II-V-I solo

8va

Bm7b5 E7alt

Am7 (8va)

Martin challenges the listener by targetting the F note (b5) over the Bm7b5 (chord II). For the E7 (chord V), he teases with tense F and G notes (the b9

and #9) before resolving to a sweet 9th sound, with the B-note over the Am7. A sense of 'rising and falling' gives the short phrase a neat melodic contour.

FIG 2: Bireli Lagrene's II-V-I solo

CD TRACK 37

♩ = 92
Bm7^b5 E7alt Am7

lay back

Bireli takes an 'outside' approach, stressing the C# which is unusual as the progression is based in A minor (there is a C but no C# in this key!). Over the

E7 (chord V) the C# becomes the 13th. This sits quite 'mischievously' before his resolving phrase mirrors the melodic contour of the previous two bars.

FIG 3: Martin Taylor's 16-bar solo

CD TRACK 38

♩ = 160
Am Dm7

P P P 7-6-5-4 7-5 5-5 7-4 6-7 5-5-8 7-6 5-6 7-10-9-8-7-10

Bm7^b5 E7 Am7 Am7

H P S 9-10-9-7 9-7 9-10 6-7-6-5 5-6 7-4 7-7-5 6-8-6-5

Dm7 Am7

S 9-10 10-13 13-10 10-9 12-10 8(9) 5 6 7 4-6-7-7

Bm7^b5 E7 Am7 Bm7^b5 E7 Am

P P P 8-7-6-5 P 6-5 7-5 6-8-7 S 4-6-7 5-5-9 7-5 8-6 5

A downward chromatic walk in bar 2 (G-F#-F) anticipates D minor in bar 3, while the upward chromatic walk (F#-G-G#) in bars 5-6 neatly reflects the 3rd

of E7. Indeed, in bar 1 the four semitone pull-off to the G# acts as a beautiful V-I 'tease cadence' given that we are already into the Am7 chord. Sheer class.

FIG 4: Bireli Lagrene's 16-bar solo

CD TRACK 39

♩ 160

Am7 **Dm7**

Bm7^b5 **E7**

Am7 **Dm7**

Am7

E7 **Am7** **E7⁹** **Am7**

12 12 12 12 14 14 9 10 9 12 11 12 13 11 9 10 9 BU 11(12) BD (11) 10

10 7 9 9 8 7 6 7 7 10 8 12 10 12 13 11 12 12 10 9 10

H P 8 10 8 10 9 7 10 9 10 9 7 9 9 12 13 14 12 15 14 13 17 12 13 14 12 15 14

13 15 12 13 10 12 9 12 8 9 12 10 9 11 10 8 11 8 10 9 10 7 7 4 5

H 6 5 4 5 8 7 5 7 5 3 4 6 5 6 8 5 7 5 5 5 5 5 6 7 5 8 5

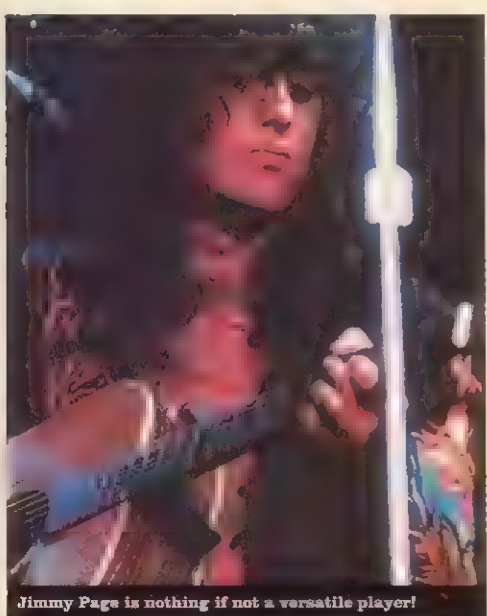
After the Am9 arpeggio, Bireli uses some slick substitutions. Bar 9 has a hip Bm7^b5 arpeggio over the Dm7 – outlining a Dm6 chord but starting on the 6th

(B). Also check the B^b and C[#] notes in bar 2 (b9 and 3 in A major), suggesting A7alt to Dm7 (V-I in D minor) rather than just the basic Am7-Dm7 change.

Jimmy Page

ACOUSTIC LESSON

RICHARD BARRETT demonstrates the acoustic style of one of rock's most diverse and experimental players, with a fully transcribed piece on the CD...



Jimmy Page is nothing if not a versatile player!

To demonstrate Jimmy Page's acoustic style, I've chosen an open C tuning which he often used – (low to high) C G C G C E. This is used on *Poor Tom*, a 1970 recording that surfaced on *Coda* in 1982, and *Most High* from Page and Plant's last offering, *Walking Into Clarksdale*. A derivative of this tuning (with the fifth string left as A) can be heard on *Friends* from *Led Zep III* and *Bron Y Aur* from *Physical Graffiti*.

On this month's featured track, I've used an alternating bass note style to make the most of the tuning's low C. Use plectrum/thumb pick and/or fingers to get the sound which pleases you most. The intro fades in on the CD, but can be played with gently increasing picking strength for a similar result. Keep the tempo pretty steady overall, although enjoy the freedom to leave any pauses (eg bar 13) as long or short as you wish, as you don't have to cue anybody else in. For the strumming section at the end, take no prisoners! The strings are bound to rattle a bit unless you virtually tickle them, so why fight it? **RG**

On the CD

TRACK 41

Jimmy Page-style acoustic piece

The guitar was a Norman B20 folk size, recorded via a Shure SM57. Reverb and other weird effects were added afterwards.

Guitars: Richard Barrett

Tone

It may seem unusual to mention tone if you are working within the acoustic guitar's fixed parameters, but you still have choices. Varying your picking hand's position in relation to the soundhole or where the microphone(s) is placed in relation to your guitar can make a difference. If your acoustic has a built in pickup, you can process it with various effects. It is worth remembering Page was a great sonic experimenter, so there's no reason why you can't follow his example!

JIMMY PAGE-STYLE ACOUSTIC PIECE – complete CD TRACK 41 »

• 93

C **C7** **Cm6**

1st Fade in

let ring

[illegible]

CD TRACK 41

their own 'tails down' notation to help differentiate from the melody line.

On the CD

TRACK 42

Pride – main riff

TRACK 43

Pride – backing track

TRACK 44

Examples 1-6 with a four-bar intro before the first one and a one bar drum fill between each. Set up the different delays on a multi-FX unit to switch between programmes for the different examples.

TRACK 45

Backing track for examples 1-6

Guitars & backing:
Simon 'Running late' Young



Every multi-FX pedal has one and every electric guitarist has used it. SIMON YOUNG tweaks his to show you what a delay pedal and some creative imagination can offer...

Equipment

David Gilmour on delay

"In the studio, I use a DDL (digital delay line) most of the time because I find that it stops the fuzz box from sounding like a fuzz box. It smooths off the raw frequencies that you get from the fuzz box. That means that I get the sustain on the high notes of the Fender, which are usually hard to get.

"I change my echo settings fairly often in concert. I have two units and I have different settings on both. There are times when I have both running at the same time for certain effects. I usually try in solos to set the DDLs to have some rhythmic time signature in common with the tune. Because the notes all intertwine it doesn't matter anyway but I find that I usually set them on a triplet. It's a sort of melodic delay to use. That may be just my fantasy, I don't know. That's one of the personal aesthetic judgements that you use to get something nice for yourself."

EVER since the birth of rock 'n' roll, delay has played a vital part in guitar playing. The first delay (or echo) units were essentially modified tape recorders consisting of a tape loop, a recording head and up to five playback heads to give several different delay times. Essentially, they had a vari-speed (to give more control of the delay time) and a feedback control (to provide an approximate number of repeats). Nowadays, modern digital delays use silicon chips to give more accurate (and longer) delays with controls to alter tone, multi-tap and hold features.

DELAYED RHYTHM

Automatic double tracking (ADT) is an effect that uses a short delay of around 10-15 milli-seconds (ms) with no feedback. Panning the delayed and original signals to opposite sides of the stereo field will create a huge sound as used by guitarists from SRV to Skunk Anansie's Ace. Increasing the delay to anything up to about 120ms creates a slapback effect, popular with rockabilly guitarists such as Scotty Moore, James Burton, and Brian Seltzer. Fig 1 shows a typical rockabilly riff

TWO NOTES FOR ONE

Once you get above 120ms, you can use the delay for more interactive results. For example, on David Bowie's *Let's Dance*, Nile Rodgers played through a multi-tap delay to create a syncopated funk rhythm. Figure 2 shows a similar example. Brian May used a two or three tap long delay to create an instant harmonised guitar part, as shown in figure 3. Playing constant notes in this way is particularly effective, especially if you use it to 'double up' your playing, as shown in figure 4. This is a particular



David Gilmour – he's in Pink Floyd, you know.

favourite of Albert Lee and Nuno Bettencourt.

VIOLINS AND SEAGULLS

Long delays can thicken your lead sound; David Gilmour and Eric Johnson often use it. Also, if you fade in notes using a volume pedal/guitar's volume, you can create a 'violining' effect (fig 5). Eddie Van Halen used this on *Cathedral*, while Adrian Belew combines it with a slide to create bizarre seagull noises. Violining chords for synth pad effects (fig 6), was an effect pioneered by John Martyn in the '70s, and later by Andy Summers. And with 100% delay feedback you get a 'sound on sound' swirl. There are numerous possibilities so keep twiddling those knobs! **TG**

U2

PRIDE (IN THE NAME OF LOVE)

U2's The Edge is arguably the most famous advocate of the delay effect. Copious examples feature throughout the band's repertoire with probably *Pride (In The Name Of Love)* being the most famous. "I wanted something very percussive, because the whole rhythm of that song hinged on the guitar's sixteen-to-the-bar beat. It just made it skip along in a certain way. We started with a bass guitar chord sequence with some drum parts to it. It's B to E to A to F#. I avoid the major third like the plague. I like the ambiguity between the major and the minor chords, so I tread a very fine line between the two sometimes. I tend to isolate the chords down to two or three notes and then octaves of the notes. Like for an E chord, I play just B's and E's, including my big E string. With *Pride*, it's really just a couple of strings. The critical

thing is the echo. I'm playing sixteenth notes, and the echo device supplies the triplet, so it's very fast. It's one of the best examples of 'Edge as Edge is' guitar playing I've done."

DELAY

"[Now] I'm using two Korg SDD - 3000 digital echoes. They have the same sort of features as the Electro-Harmonix, but with digital clarity. I tend to stay within the area of about 50 to 400 milliseconds. I don't use the echo as an effect that is put on top of an already constructed guitar piece, it's actually an integral part. I always record with my echoes; they go straight to tape with the guitar. The treatment is as much a part of the sound as the playing or the guitar tone. When you're in the studio or writing, the important thing is being inspired by your equipment."



The Edge - a master of delay techniques

Fretboxes



Riff - B & E



Riff - A



Riff - F#

These fretboxes show how to play the riff for U2's *Pride*. Clocking in at 104 bpm, set your delay to 430ms with 2-3 repeats. The first fretbox (B & E) shows the double-stops from the first two bars. Start each bar with double-stops using fingers 3 and 4 then swap between this and fingers 1 and 4. Bar 3 uses fretbox 2 (A) to create the double-stops between fingers 1 and 2 and finger 1 mini barre. The fourth and last bar of the riff uses the third fretbox (F#) alternating between fingers 2 and 3 and then 1 and 3. Listen to the CD if you get stuck!

FIG 1: Rockabilly slapback

CD TRACK 44 »

♩ 120 Delay: 120ms Mono

A D

S 2 5 5 5 5 5 5 5 5 5 8 P 5 P H 5 6 P 5 7 7 7 7 7 7 7 7 5 5 5 P 7 5

CD TRACK 44

Set the delay volume to about 50%. If you have a tone control, take out some of the treble of the delay signal to replicate the warmth of a tape echo unit.

CD TRACK 44

Here, the delay times are set to a crochet, a dotted quaver and a quaver to create a syncopated rhythm. To work out the delay times in milliseconds,

divide 60 by the bpm and multiply by 1000 to give the time for an echo on the beat. Set the delay volume to about 50%, with no feedback.

CD TRACK 44

Brian May's favourite delay effect uses two or three taps set to repeat on the beat or multiples thereof. Playing scales and arpeggios in this manner

creates harmonising lines, as the original notes blend in with the delayed ones. Set the delay volume to about 70%, with no feedback.



FIG 4: Double your notes delay

CD TRACK 44

♩ 160 Delay: 281ms Mono

A **D/A**
8^{ve}

14 12 14 15 14 15 12 14 15 12 14 15 14

15 12 14 15 14 12 15 14

15 12 14 15 14 15 12 14 15 17 14 15 17 15 14 16 14

Also known as 'dotted quaver delay', the delay is set to repeat every 3/4 of a beat (in this case $60/160 \times 1000 \times 0.75 = 281\text{ms}$), to fall between a run of

quavers. Impress your friends with the illusion of playing twice the notes you really are! Set the delay volume to 100%, with no feedback.

FIG 5: Violining

CD TRACK 44

♩ 70 Delay: L 643ms R 857ms

Am7 **Eaug/G#** **C/G**

w/vol. pedal

BU **BU** **P** **grad. BU**

10 12 (13) 9 12 (13) 8 10 8 10 10 (12) 10

Use a volume pedal to swell the notes in, but make sure that you use it before the delay in the signal chain, otherwise you will chop off the delay signal

and ruin the effect. This works well with tremolo arm vibrato and swoops, as well as with pick scrapes etc, to create other-worldly sound effects.

FIG 6: Chord pads

CD TRACK 44

♩ 70 Delay: L 643ms R 857ms

Am7 **D7sus4** **D7** **Am9/G** **D7sus4** **D7** **Am9/G**

w/vol. pedal

10 12 (13) 9 12 (13) 8 10 8 10 10 (12) 10

This is essentially an extension of fig 5 and uses the same settings, but with a higher feedback of around 60% and a delay volume of around 80%.

NEW RELEASES: REVIEWS

Skunk Anansie are orgasmic, Reef are ridin' high and Korn bring you their family values. There's SRV, too...

On the CD



TRACK 2

Ode by Creed

Are they grunge or rock? You decide – listen to the guitar-led delight which is *Ode*.

(P) 1999 Sony Music



RATINGS EXPLAINED

- King Edward potato ●●●●●
- Charlie big potato ●●●●●
- Average supermarket pots ●●●●●
- Spud-U-don't like ●●●●●
- Genetically modified potato ●●●●●

ALBUMS

KORN

Family Values Tour (EPIC)

RECORDED AT THE MIGHTY KORN'S recent *Family Values* tour, this live album features one hell of a line up. Incubus open the proceedings with a paint-stripping version of *New Skin*. Aggressive, unrelenting stuff, which brings us neatly to Orgy, who give us their unique metal version of New Order's *Blue Monday*, which sadly falls on its heavily distorted arse.

"Are you ready baby... to get the fuck up?" Limp Bizkit are in the house. Blistering renditions of *Cambodia*, George Michael's *Faith* and House of Pain's *Jump Around* demonstrate how important Limp Bizkit will become. After Fred Durst's crew had demolished the speakers you'd think Ice Cube wouldn't want to set foot on stage, but the man lays out *Check Yo'self* and *Natural Born Killas* and *Straight Out Of Compton/ F**k The Police*. Finally, Korn take the stage to a rabid crowd desperate for this band to play. But on this album we get a medley of songs including *Justin* and *Freak On A Leash*. *Twist/ Chi* and *Got the Life* are all played in full length glory. Only problem is, there's just not enough of the headline band...

Nick Ellis

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STEVIE RAY VAUGHAN

Real Deal Greatest Hits 2 (EPIC)

THE 'GREATEST HITS 2' TAG USUALLY sets off the warning bells with the cream of most artists' catalogues being collared for the first installment. Not so for the sorely-missed SRV, who gets a second helping of his blues-rock classics lovingly compiled by brother Jimmy. Once again, supercharged rockers like *Love Struck Baby* and *Scuttle Buttin'* blend with the tender 'jigsaw-piece' chord ballads of *Lenny* and *Riviera Paradise* for a broad taste of blues guitar glory. Meanwhile, for completists, there's a first showing for *Pipeline*, a twangy duet with Surf King Dick Dale. Hardly a hit that one but, then again, with his five studio albums all long-deemed 'essential', just how many more SRV Greatest Hits packages are in this particular pipeline?

Dominic Pedler

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TOTO

Mind Fields (CHRYSLIS)

1992'S TOTO IV WILL ALWAYS BE THE band's shining yardstick, with *Rosanna*'s expert pacing of band dynamics (with its infamous one take outro solo) and *Africa*'s AOR arrangement. Move forward to the late '90s and the band have retained the same presentation and musical ballparks – pop rock into which various genres intermingle. With *Mind Fields*,

much is the same although the reinstatement of *Toto IV*'s vocalist Bobby Kimball strongly suggests they'd like to recapture the heady days of the early '80s. Steve Lukather is adept as ever, with his tasteful rock pyrotechnics proving a strong focal point for a very able band. Check out the exotic *After You've Gone*, reggae-tinged title track and head spinning twists of *Better World*. Ultimately, more for the fans than new converts.

Jason Sidwell

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HURRICANE #1

Only The Strongest Will Survive (CREATION)

BUT WILL HURRICANE SURVIVE? Judging by the songs on their second album, there's no question that they will. From the uplifting (*The Greatest High* and the title track) to the thoughtful, acoustic-led *The Price We Pay*, Andy Bell's band have created a



rockin' guitar album. Best song by far is *NYC* – a bouncy, cheery song oozing energy and enthusiasm. And you get a solo on *Separation Sunday* – Andy's *I Am The Resurrection* moment. More than mere survival, this is an impressive second album from the Hurricane #1 boys.

Helen Dalley

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WILCO

Summer Teeth (WEA)

WILCO ARE A SPECIAL BAND. AFTER collaborating with Billy Bragg to

A LOAD OF OLD SPUDS?

SKUNK ANANSIE

Post Orgasmic Chill (VIRGIN)

FORMED IN 1994, SKUNK ANANSIE have produced two albums (*Paranoid And Sunburnt*, *Stoosh*) with a cross genre style encompassing elements as varied as Aretha Franklin soul to political rants à la Rage Against The Machine. With their new release, *Post Orgasmic Chill*, the band are back with a bang. Opener *Charlie Big Potato* comes complete with *Kashmir* type rock toughness and majestic production (ie a string section), suggesting that among their modernistic leanings, references to old skool rock can augment the day.

For those keen to mosh, *On My Hotel TV*, *The Skunk Heads* as well as *And This Is Nothing I Thought I Had* have plenty to offer, while the contemplative *Tracy's Flaw* and



You'll Follow Me Down should appease those of somewhat quieter dispositions. Add some quasi-Beatles arrangements and drum and bass snippets to the cooking pot and they've released a steady grower for the coming months. The wait for their third release has definitely been worth it. we can just wonder what they'll come up with next...

Jason Sidwell

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bring some unrecorded Woody Guthrie songs to life, they've now unleashed their third album proper. The string team of Jeff Tweedy (who also handles the vocals) and Jay Bennett get to grips with all sorts of guitars imaginable, from a baritone to a lap steel, by way of the usual acoustics and electrics. Oh, and you'll even find an E-bow thrown in for good measure. The songs on offer are a breath of fresh air in the world of US rock, and the opener *Can't Stand It* and *Via Chicago* typifies everything that's great and good about Wilco. There are some fabulous harmonies on the soaring ballads, Country-esque humour and even some out and out rockers. Album of the year so far, I reckon.

Siân Llewellyn

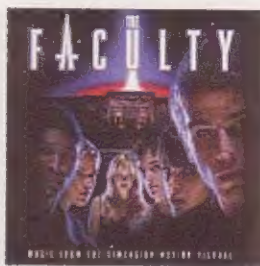
CREED

My Own Prison (EPIC)

ATTACH THE WORD GRUNGE TO A BAND IN America and watch albums fly off shelves – three million times so far in Creed's case. Not band for four guys in their early twenties who hail from uncool Tallahassee. The thing is that these guys mean it. Unlike Marilyn Manson, they feel everything they write about. Sincerity could well be their middle name, and that's the reason for their popularity in the US. Creed won't win any prizes for originality – they're clearly not short of Alice In Chains, Pearl Jam and Metallica LPs. But they imitate their heroes so well that you're forced to forgive them. The question is whether such earnestness will earn them any points over here...

Helen Dalley

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THE FACULTY: MUSIC FROM THE MOTION PICTURE

Various Artists (COLUMBIA)

SOUNDTRACKS JUST ROCK, DON'T THEY? Especially this one. Granted, you may not have heard of this film yet, but given its *Scream* meets *The Breakfast Club* premise, chances are you soon will. Kicking off with an all-star performance of Pink Floyd's *Another Brick In the Wall*, the song features Rage Against The Machine's Tom Morello on guitar and Alice In Chains' Layne Staley on vocals and is credited to Class Of 99. It's a fine version which adds a definite American 1990's sheen to the Floyd standard. Other luminaries include The Offspring, Soul Asylum, Garbage and Sheryl Crow. Even Oasis make an appearance in the form of *Stay Young* which sadly seems wholly out-of-place given the Transatlantic vibe of the album. But overall, this is a top-notch, top-class rock album.

Siân Llewellyn

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RADIATOR

Radiator (CHRYSALIS)

HAVING COMPLETED THE OBLIGATORY SUPPORT slots, Radiator are ready to take on the world on their own terms. On their self-titled debut, the band storm and rage into your consciousness like no other, almost rivalling Idlewild as most exciting and dynamic new rock act of the moment. They may not quite have mastered the Scot quartet's art of writing the perfect punkrock/pop song, but like Idlewild, they're diverse: check out *Untitled Love Song* to seek out Radiator's more contemplative, thoughtful side. If you are after something that's a bit more brazen and rockin', then check out, er... the rest of the album, really. It comes complete with racy techno beats as well, but more



finds more grooves than Andrex while ballads like the Cave-esque *Lock Inside* provide the perfect balance. *Rides*, however isn't as immediate as *Glow*, with *I've Got Something To Say* as the only obvious single. And this, their third album shows Reef hinting at moving toward a new phase in their musical career – but still classy.

Jon Jannaway

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importantly, *Radiator* is chock-full of big riffs – of the nasty and angry variety. A few more obvious singles, and they could be going places.

Helen Dalley

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SKINLAB

Disembody: The New Flesh (CENTURY MEDIA)

THE EXTREME METAL SCENE HAS NEVER BEEN so healthy, or to be more specific, competitive. Whereas bands such as Machine Head, Pantera and Fear Factory once ruled the roost, now hot on their heels and wanting to steal their thunder are a host of new bands. One of these is Skinlab. Check out the awesome power and statements of musical intent on tracks such as *Know Your Enemies*, the hauntingly deceptive intro of the bludgeoning *Scapegoat*, the breathless attack of *Breathe* and the all-out speed freakin riff-erama on *Excellerate*. In parts very Machine Head whilst in others the ghost of classic era Sabbath and Alice In Chains looms large – particularly so on album closer *Looks Can Be Deceiving*. They can indeed. Brilliant!

Pete Wadeson

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FRANK BLACK AND THE CATHOLICS

Pistolero (PLAY IT AGAIN SAM)

THE PIXIES INFLUENCED A GENERATION. IMAGINE if Nirvana had never happened and Winger were still riding high – and you know you have a lot to thank Frank Black for. What you might not have realised is since the Pixies split up, Mr Black has produced four superb albums of twisting, surging, beautiful music. Also, what you *should* realise is that *Pistolero*, his fifth solo record (and second with The Catholics), is one of the finest guitar records you will hear all year. From the incredible twin guitar assault of *Bad Harmony* to the tense and biting stabs of *So Bay*, Frank Black and his band produce an uncompromising album of such lo-fi brilliance you can almost hear Blur weeping. Frank Black wears the crown, all others are pretenders to his throne. Buy this record or regret it forever!

Nick Ellis

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MINDSET

A Bullet For Cinderella (NOISE)

MINDSET'S 1996 DEBUT WAS AN AMALGAM OF influences from bands such as Korn through to Rage Against the Machine and Downset. Although an interesting debut, it did lack identity – something that can't be said of its successor. With the addition of new guitarist Johnny Smallwood, Mindset have now, to use their own words, "stepped up the heaviosity factor a few notches."

That's unarguable, but they've also lost none of the down-tuned appeal they started out with. Sure, it's nothing new but the band have found a niche that seems to suit, and there's a feel and appeal that holds the whole album together absolutely perfectly.

Pete Wadeson

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new releases: at a glance

BOOKS

- **Stereophonies - Performance And Cocktails**
Tab: Music Sales/Polygram £12.95
- **U2 The Best Of... 1980-1990**
Tab: Music Sales/Wise £12.95
- **Mavericks - Trampoline**
Book: IMP/EMI £11.99
- **Barenaked Ladies - Stunt**
Book: IMP/Warner £13.99
- **Ash: The Chord Songbook**
Book: Music Sales/Wise £6.95
- **The Complete Stone Roses**
Tab: Music Sales/Wise £14.95
- **Bob Dylan: Greatest Hits Vol Two**
Tab: Music Sales/Wise £12.95
- **Riff By Riff: The Beatles**
Tab: Music Sales/Wise £12.95
- **Riff By Riff: Eric Clapton**
Tab: Music Sales/Wise £12.95
- **Riff By Riff: Mark Knopfler**
Tab: Music Sales/Wise £12.95
- **Riff By Riff: Metallica**
Tab: Music Sales/Wise £12.95
- **Riff By Riff: Paul Weller**
Tab: Music Sales/Wise £12.95
- **Fifty Easy Classical Guitar Solos**
Book & CD: Music Sales/Hal Leonard £9.95
- **The Easiest Guitar Case Chord**
Book: Music Sales/Wise £3.95
- **Pop Chord Songbook One**
Book: Music Sales/Wise £6.95
- **Pop Chord Songbook Two**
Book: Music Sales/Wise £6.95
- **Pop Chord Songbook Three**
Book: Music Sales/Wise £6.95
- **Pop Chord Songbook Four**
Book: Music Sales/Wise £6.95
- **Go Solo! Jazz Improvisation**
Book & CD: Music Sales/Wise £12.95

CONTACTS:

- IMP: 0181 222 9222
- MUSIC SALES: 01284 702600
- GUITAR WORKSHOP: 01732 353 252
- TOTAL ACCURACY: 01708 757337
- ALFRED PUBLISHING: 01827 311553

TUTORIALS

SONG EXPRESS... SERIES

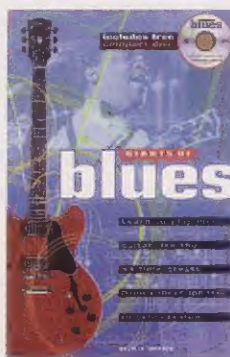
Anthony Thomas and Dan Warner: £8.99 each

(IMP/WARNER BROS)

OKAY, LETS BE HONEST. MOST OF us pick up the guitar in the first place because we all want the glory, girls and money that playing great music can bring us! But before we morph into the next Van Halen pioneering the guitar for the millennium, learning a few covers is a great grounding from which to start. While there are eight videos in the set with a strong American-biased repertoire, I've looked at *Classic Rock*, *Classic Blues* and *Party Tunes*. Between them, you can learn to play a host of great songs, from Robert Johnson's *Crossroads* all the way to Jethro Tull's *Aqualung* and The Beatles *Twist And Shout*. The instruction is very relaxed and easy to follow, and the spiel on the back cover promises that anyone with a rudimentary knowledge of basic guitar chords can tackle the tunes on offer. This seems fair, but obviously a real novice may struggle with tracks such as *Crossroads*. Your instructors are Tommy Anthony and Dan Warner, both great players who teach in a fun, friendly manner. The tuition is standard to most videos of this type with clear fretboxes and tab enabling you to pick up information quickly.

If you wish to extend your repertoire, these vids are a great place to start, and worth buying if only to see Tommy Anthony attempting the vocal triad of *Twist And Shout* on his own. And featured song *All Your Love* possesses one of the coolest riffs ever written. Learn it and an awful lot of girls will be looking at you!

Nick Ellis



with the *Jam With* series, you get eight songs in all, with backing tracks followed by complete version minus the vocals to hear how to play the parts right. The book's intro text gives helpful advice and info, making this value for money package a great purchase for the Beatles fan.

Jason Sidwell

GIANTS OF THE BLUES

Neville Marten £19.99
(SANCTUARY PUBLISHING)

EVEN THOUGH THIS ISSUE features a blues round-up, we couldn't resist this book and CD package by *Guitarist's* editor, Neville Marten. Blues is a big subject and by way of its title, *Giants Of The Blues* covers players from early pioneers like Robert Johnson, through the Kings (BB, Albert and Freddie) to brit bluesers Clapton and Peter Green. What makes this package appealing is its open-ended nature - each player has a four page synopsis, quote, gear/sound/theory pointers and performance notes for the 12-bar 'in the style of' example. With the examples, two licks are pulled out that are indigenous to the artist, more often than not dealing with how they use the pentatonic scale. By being an overview, this package shows a glimpse of each artist's 'bubble' making it great for blues browsers or people with limited time wanting bite-sized

chunks to learn. Accompanied by accurate transcriptions and inspiring audio, *Giants Of The Blues* is a recommended one-stop source for any blues connoisseur.

Jason Sidwell



JAM WITH THE BEATLES

Total Accuracy £18.95
(MUSIC SALES/TOTAL ACCURACY)

AS FAR AS SONGWRITING GOES THERE HAVE been very few (if any) bands that produced as varied a song repertoire as the Beatles. From lush vocal ballads to psychedelic experimentations via R&B gems, Lennon and McCartney's songwriting stands as a body of work that most other bands' output is compared to. As a guitar tuition aid, Total Accuracy's *Jam With The Beatles* directs players to the rockier or riffier material. This means plenty of stuff to sink your teeth into with tracks like *Paperback Writer*, *Day Tripper* and *Back In The USSR*. As is usual

ADDITIONAL BLUES SOURCES...

- 1 *The Sound And Feel Of Blues Guitar*
John Tapella - book/cd
(MUSIC SALES/HAL LEONARD, £12.95)
- 2 *Bottle Neck Blues Guitar*
Bob Brozman - book/cd
(IMP/WARNER, £15.99)
- 3 *Basic Blues For Guitar*
Fred Sokolow - book/tape
(MUSIC SALES/HAL LEONARD, £11.95)
- 4 *Stand Alone Compact Discs: blues*
Robert Brown - book/cd
(ALFRED PUBLISHING/NATIONAL GUITAR WORKSHOP, £13.50)
- 5 *Beginning Blues Guitar*
David Hamburger - book/cd
(ALFRED PUBLISHING/NATIONAL GUITAR WORKSHOP, £21.95)
- 6 *Ultimate Blues Guitar*
Howard Johnstone - book/cd
(MUSIC SALES/MERROW PRESS, £12.95)

BLUES TUTORIAL ROUNDUP

BLUES ROCK GUITAR SOLOING

Matt Curman

(MUSIC SALES/STAR LICKS, £12.99)

THIS VIDEO IS PART OF STARLICKS COLLECTION on soloing in different genres (Modern rock, Classic Rock, Acoustic) by respected guitar teachers and clinicians. Matt Curman is an able presenter and takes a whistle stop foray through areas on tone, the blues scale, phrasing, examples 'in the style of...' and chord comping. His impressions of players from Carlos Santana and Keith Richards via Billy Gibbons and Clapton are ballparked well, and reflections on tone and soloing are easy to digest. In particular, I liked his formula on phrasing (Intent, Execution, Experience) where he suggests you hear what you are, play what you hear and then feel what you play. A good source without being too analytical or heavy on theory – and nearly an hour of tuition isn't bad!

Jason Sidwell

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BLUES GUITAR RHYTHM CHOPS

Keith Wyatt

(MUSIC SALES/REH, £12.95)

KEITH WYATT IS THE BLUES guru at GIT in Los Angeles as well as an overseer of many titles from REH Video. Obviously, you'll expect expert tuition and thankfully that's exactly what you get, as Wyatt explores rhythm playing in shuffle, up tempo and jump and swing blues styles full of appealing 'meat & potato' riffs and comping ideas. References to name players, explanation of basic blues theory and discussions on playing within a rhythm combo all provide a really good entry into the world of blues rhythm playing.

Jason Sidwell

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THE BLUES FROM ROCK TO JAZZ

Don Mock

(IMP/REH, £16.99)

AS A FOUNDING INSTRUCTOR AT THE infamous GIT and an overseer for REH Video, Mock's playing and teaching methods are of the highest order and have been incorporated into many guitar education establishments. Whilst not geared for beginners, this video will get you incorporating fresh chord progressions, pentatonic solos and intervallic jazz/fusion phrasings into your stock blues shapes with the minimum of fuss. Sadly, there's no tab book and no tab on screen, so you'll need to either memorise his fingerings or (like me) write out your own tab as he

demonstrates the examples. But this aside, if you have any interest in the blues domain of Robben Ford or Larry Carlton, seek this out.

Jason Sidwell

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BEGINNING BLUES GUITAR

Matt Smith

(ALFRED PUBLISHING, £19.95)

MATT SMITH'S EXPERIENCE AS A guitar clinician and blues tutor for the US-based National Guitar workshop is evident here, with his personable teaching approach. Aside from no tab book (it's shown on screen instead) and muffled guitar audio in places, this is one of the best blues tuitionals I've come across. Major and minor key Blues, pentatonic shapes, conventional guitar techniques, intros/turnarounds and licks of the masters are all explored before you're encouraged to play with Matt's band at the video's end.

And he really nails the sound of the big boys!

Jason Sidwell

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ELECTRIC BLUES (VOLUME 1/VOLUME 2)

Stuart Bull

TOTAL ACCURACY/MUSIC SALES, £17.95 EACH OR £32.90 FOR THE TWO)

NOT ONLY ARE TOTAL

Accuracy a market leader in artist and band-orientated book/CD packages, but with these videos by Stuart Bull, their involvement in guitar study aids provides an additional avenue for the developing guitarist. They both contain a similar structure, Stuart demonstrating his blues ability with various improvisations and sections on pentatonics, phrasing, fast licks/runs, and odd rhythmic groupings. He also relates licks to the five positions of the pentatonic scale allowing you to travel the fretboard with ease. From a rock/blues biasing, his teaching is enlightening and assured. Those keen to get some Gary Moore style licks into their playing will find much to keep busy with!

Jason Sidwell

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CUTTING EDGE SERIES BLUES GUITAR

Mark Dziuba

(ALFRED PUBLISHING, £12.50)

THIS IS A BOOK AND CD PACKAGE BY MARK Dziuba who is a senior member of the

National Guitar workshop. By

accommodating areas outside conventional Blues, the content of this package covers a lot of different musicians from Jon Spencer Blues Explosion to Robben Ford. With numerous rhythm and lead licks complemented by slow and normal speed audio examples, there are plenty of ideas for you to

absorb. The end chapter features some interesting variations on blues chord progressions, making this a great blues tutorial package with a modern twist.

Jason Sidwell

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BLUES GUITAR FOR BEGINNERS

Drew Giorgi

(ALFRED PUBLISHING, £6.95)

FOR THOSE STARTING THE GUITAR, BLUES IS usually the first stomping ground that you explore. With this book, (also available with CD for £14.95) you get to learn how to read music, identify notes on the guitar neck, warm up exercises, basic chord shapes and rhythm/lead blues guitar ideas. Presentation is concise and the illustrations help show hand shapes for the chords. Due to this, *Blues Guitar For Beginners* is good for novices who need a book without additional third party explanations to understand it.

Jason Sidwell

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BLUES GUITAR LEGENDS

(HAL LEONARD/MUSIC SALES, £15.95)

ARTIST-ORIENTATED TUITIONAL BOOK/CD packages have an immediate appeal, as they enable you to emulate your favourite guitarist's licks. This one concerns the

acoustic styles of early blues players like Lightnin' Hopkins, Mississippi John Hurt and Big Bill Broonzy. Taking the angle of 'in the style of', Kenny Sultan has arranged around thirty mini tunes to get you familiar with

the various players.

To accompany the notation and tab, he talks and plays through all the material in a relaxed manner dealing with the various technique requirements along the way. Great for fingerstyle bluesers to accompany those 'woke up one morning' lyrics.

Jason Sidwell

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